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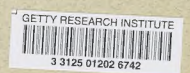
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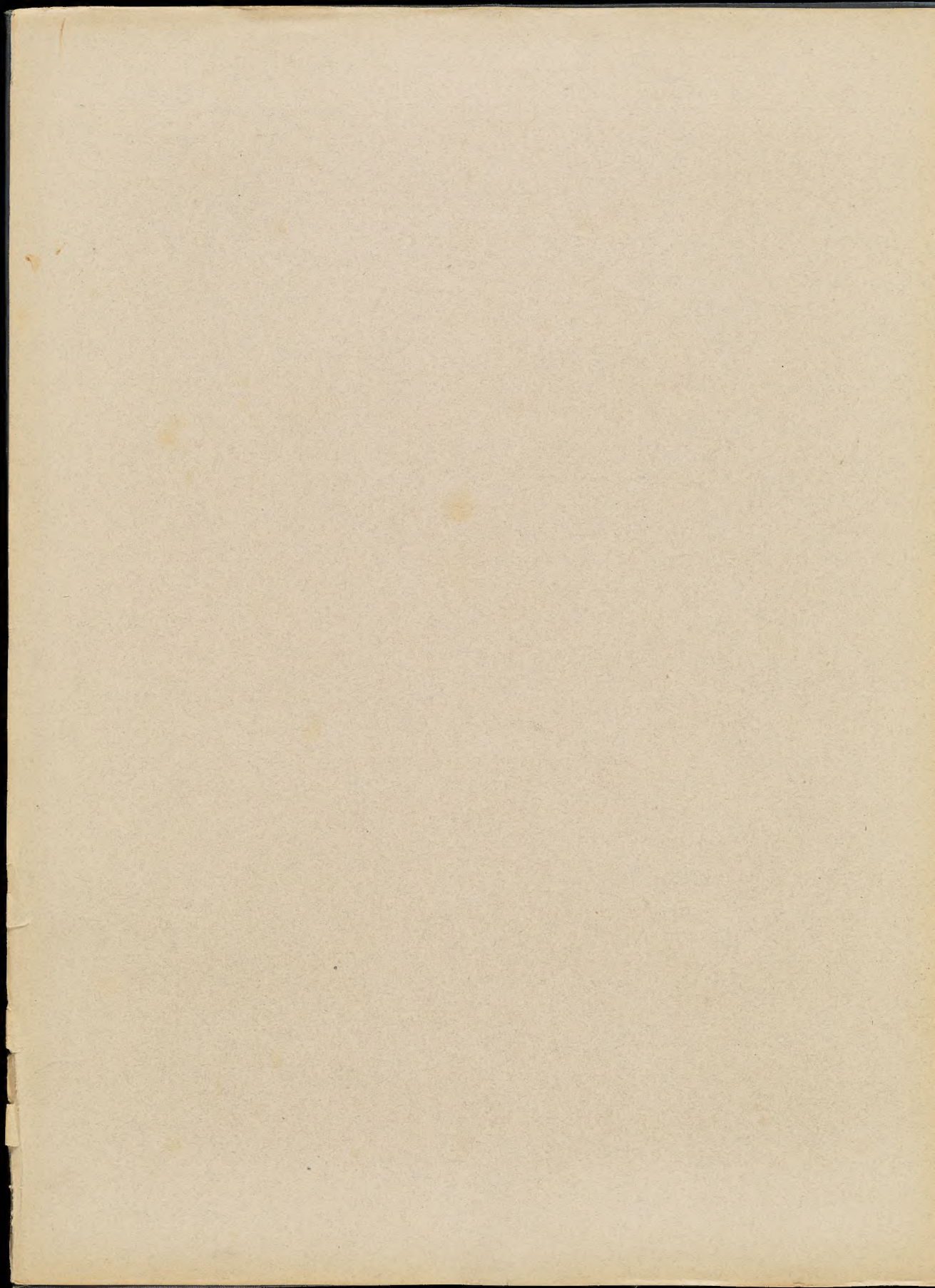
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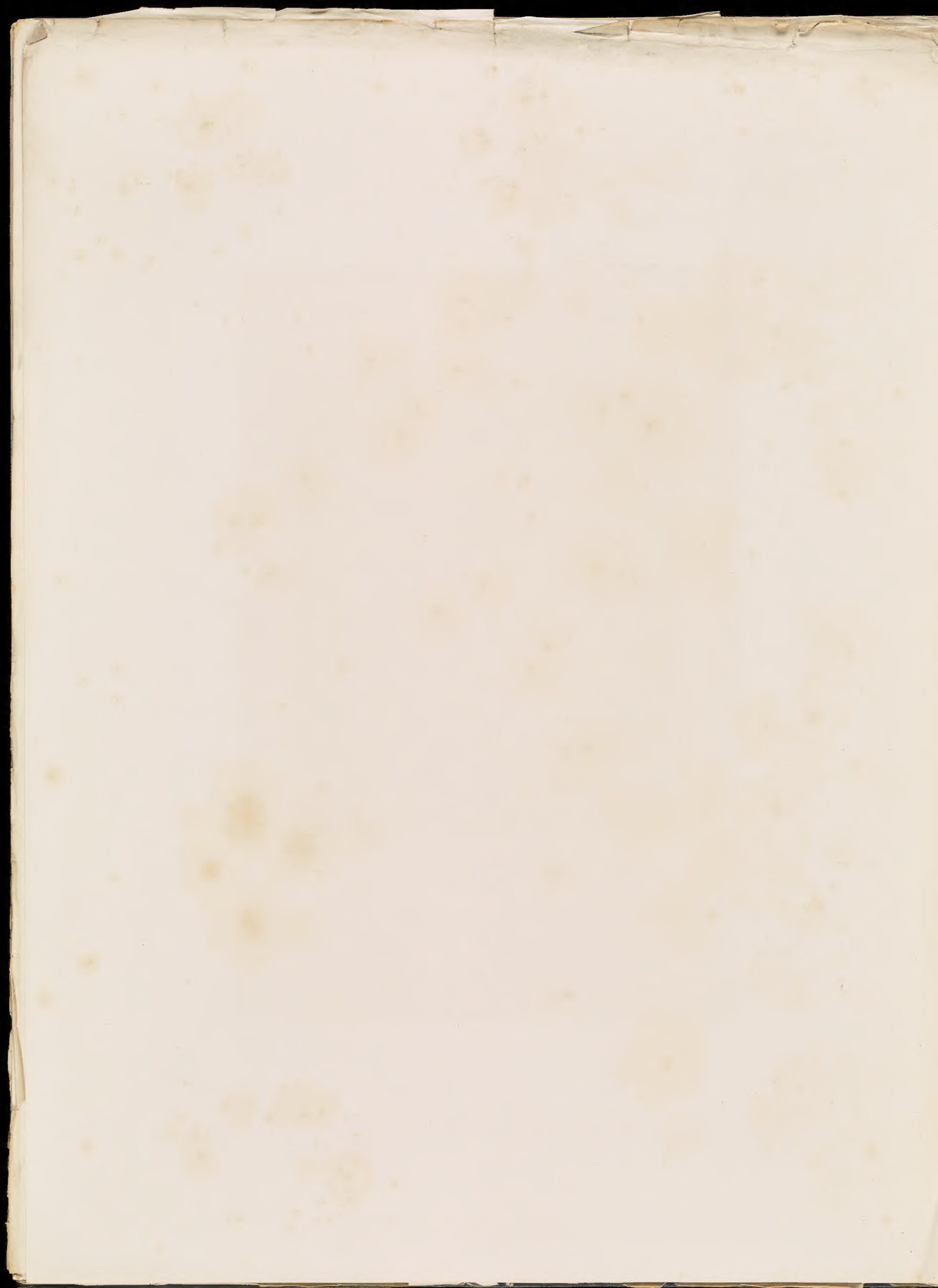
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THE
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FRENCH ART.



[IMPERIAL EDITION]

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FRENCH ART

ILLUSTRATED.

BEING

A BIOGRAPHICAL HISTORY OF ART IN FRANCE, FROM THE EARLIEST
PERIOD TO AND INCLUDING THE SALON OF 1881.

BY

LOUIS VIARDOT

AND OTHER WRITERS.

EDITED BY WM. A. ARMSTRONG.

PHILADELPHIA:

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1881.

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A COMPLETE HISTORY OF FRENCH ART.



PORTRAIT OF HENRY II.
From the original by Clouet in the Gallery of the Louvre.

THE modern French School of painting so incontestably leads the van of contemporary art, that to select it as the topic of an illustrated work needs no excuse and no explanation. To make a theme of an art-nationality now in the full career of success, with masters honored the world over, and monuments accepted as standards everywhere, might be considered somewhat humiliating for an American writer, whose compatriots have not yet conquered the attention of the earth at large by their success in the craft of design. But rightly considered, the topic is encouraging. French art started amid the same deprivation of works of Greek sculpture, of gems and vases and museum-curiosities, of galleries filled with Cimabues and Bellinis and Durers, as American art. It began with the absence—perhaps a healthy absence—of any models but natural objects, any traditions but what might be called autochthonic experience. Much more than America, France was a sort of intellectual backwoods when it began to breed painters.

Nor do I know any more quaintly fascinating and stimulating experience than to go through the mighty galleries of sumptuous paintings in the Louvre,—past all the Rubenses and Veroneses and the like,—to commune awhile with the early genius of CLOUET. I have lingered long in that pinched-up corner of a pinched-up room, to inspect him. With one's eye still shaking in one's head from the strong vibrations given to it by the color-pieces of the Venetian school, one comes upon the little group of his pictures—rigid, timid, minutely picked-out in detail, almost without light and shade on the flesh, deprived of the sense of life and motion, with staring, beady eyes and frozen attitudes, with the painted gems and pearls in their golden settings, all made out, fraction by fraction, almost like the chasing of the jeweler's tool, with cast-iron velvets, and satins of hammered tin,—smooth, ignorant, conscientious and soulless, like Chinese portraits! Yet, when these parchment-like records were perpetrated, Titian had already painted the glowing portrait of Francis I. in an adjacent room, and Leonardo, La Belle Ferronnière, his mistress! What an anachronism, the uprising of a set of portraits like missal-paintings, *after* the life-breathing heads of a Titian or a Leonardo were executed! Step over to inspect the last-mentioned

likenesses. The Ferronière has the unquiet watchfulness of expression proper to Leonardo—his balance of the nervous system just ready to start into movement, in fact the full endowment of his intense, but controlled vitality. The Francis I. of Titian, is easy, smiling, lordly, sumptuous, with flesh in full *morbidezza*, draperies sketched and expressed with disdainful ease, a collar of golden links flashing, scintillating, coruscating—expressed by gushes of light, rather than expressed by tool-touches, like the jewelry of honest Clouet.

There are other Titians, other Leonardos, close by, still further endowed with the finished splendour of their genius; but to point the accurate and diametrical contrast, I have availed myself of portrait-works devoted to Clouet's own king and a contemporary, orders presumably given before the orders executed by Clouet, and showing that the French court-painter rose stiff and frozen in the full blaze of summer, just when the hot sap was rushing in the perfect blossoming of the renaissance all around him. No country can be more palpably behind the age, more cold in the hot blast of a contemporary conflagration, than was France, whose position in the arts to-day, leaves classic Italy so far behind. A succinct account of this originator of French oil-painting will now be in order.

CLOUET, (FRANÇOIS), was born at Tours, the city of Rabelais, in the year 1510, when Titian was thirty-three years old, Raphael twenty-seven, and even Correggio, a painter so completely modern in feeling, numbered six years of life. His father, Jehan, (1518-1541) had come over from Flanders, bringing the secret of oil-painting derived from John Van Eyck. The clever and patient Jehan settled in sunny France; forgot the fogs of the Low Countries, astonished the *grandees* with the rich and viscid colors possible to oil-painting, executed their portraits according to his lights, was made court-painter and *valet-de-chambre* to Francis I., and begat his son François. What tortures his soul experienced by the importation into France of such finished painters as Pinturicchio, Nicolo Abbate, Rossi, and Leonardo, and such jacks-of-all-trades as Cellini, he has left no memoirs to show. Among the native enamel-painters like Bernard Limousin, and modelers like Palissy, he did well enough. He died and left few or no gallery-pictures of uncontested authenticity. But the son, François—named after the great king with fond adulation—is shown at the Louvre in a little galaxy of paintings of quaintest interest. One of them shows a *Court Ball*; it is a precious little chronicle of palace life in the epoch; Henri III., then king is shown, in the tight trunk-hose, the little flying velvet cloak on one shoulder, associated in our minds with the costume of Mephistopheles, and matchlessly goblin-like and piquant; the queen-mother, the proud, bigoted Catharine de Médicis, with young Henry of Navarre, are present at the festivities, and the stiff sixteenth-century dames and spider-legged gallants are going through a formal antique dance. Another little picture shows the *Marriage of Margaret of Lorraine*, sister of the Guises, with the Duke of Joyeuse. On a larger scale, though of less size as a picture, is the valuable and evidently faithful portrait of *Charles IX.*, the weak young king who precipitated the massacre of St. Bartholomew. This priceless contemporary document, this unchallengeable portrait by the court-painter, though no larger than the leaf of a common book, has been used by a greater number of modern artists than tongue can tell, as the authority for a quantity of subjects in which Charles and the massacre are to figure; Gallait, for example, has employed it in a blood-curdling picture representing the boyish king, with convulsed features, listening at a curtain while the murders are going on. Other portrait subjects, hung near by, are the likeness of *Henri II.* (see initial), of the *Duke of Guise*, called the scarred, or *le balaféré*, of the prudent chancellor *Michel de l'Hôpital*, and even a valuable and charming one of *Henri IV.*, as a child—the warrior of the League, whose portrait recurs so many times along with Marie de Medicis in the sumptuous

series by Rubens in the Long Gallery, is seen young, small, timid and queer, in this faithful documentary work by Clouet, and thus serves as a link connecting the embryonic birth of French painting with the fullness of artistic splendour under the brush of the other Fleming. Another of Clouet's portraits in the group is *Elizabeth of Austria*, the queen of Charles IX., a work as minute, delicate, and conscience-stricken as the photograph-like head of her husband; and thus there are eight small miniature works by the faithful court-likeness-taker, by which to estimate him, all together, in an almost unvisited corner of the Louvre collection. Their style is very similar to that of Holbein. French art is so far, almost Teutonic—not a breath of Italian freedom has yet come to spoil its virgin stupidity. There is not the toss of a sixpence to choose between the little *Elizabeth of Austria* and yonder Holbein, *Ann of Cleves*, kept as such a jewel in the Salon Carré, and supposed to be the one which beguiled Henry VIII. into taking the lady to wife,—with such an unlucky subsequent repudiation of the "Flanders Mare," when her true appearance became known.

Our François Clouet was the fourth of his family,—born, as was mentioned, in the year 1510, he died in 1574.

While standing before the works of Clouet, with all their faithfulness and limitations, I have frequently been impelled to applaud the native vigor that could withstand so many solicitations, and die with, as it were, the old oil-brush of Van Eyck in the fingers. France was then filling up with foreign art. Francis I., (who died in 1547, just four years after Holbein sank into his unknown London grave) had been especially zealous in cramming his palaces with the novelties of the renaissance. Even before his day, the military expeditions of Charles VIII. and of Louis XII., had introduced the French to the civilization of Italy; and with the campaigns of Francis I., the French dynasties, in person, were successively made acquainted with the whole of the Italian peninsula, from Milan down to Naples, and were inspired with the most fruitful astonishment before the buildings and decorations of the Italian cities. Soon Francis I. brought to his capital the great works which even now remain the criterions—the *Holy Family of Francis I.*, by Raphael; the *Joconde*, by Leonardo; the *Charity*, by Del Sarto. Then began that pregnant counter invasion by Italy of France, which was to sow the seed of a future civilization. Leonardo went at the bidding of the French monarch, in old age, and with his health in such an enfeebled condition that he could not summon resolution to finish even the *St. Ann and the Virgin*, which exists as a revered embryo in the room of honor in the Louvre. He died in his exile, at Cloux, near Amboise, (May 2d, 1519, after a French residence of three years), where the fragments of his tombstone, discovered but of late years, alone remain to enclose the voice of his message to French art. Del Sarto, too, was an unproductive visitor, staying but for a short time, and then squandering the money given him by Francis, who constituted him the purveyor for purchasing Italian works destined to the embellishment of France. His false and beautiful wife, —the model for the fine *Charity* purchased by King Francis, and still in its proper place in the Louvre—diverted the trust money and spent it on her pleasures. These two invitations of Francis were barren. But Primaticcio, one of the school of Raphael, went to France for a long sojourn, and worked on the decorations of Fontainebleau while Niccolò dell' Abati finished the frescoes of Primaticcio, and Il Rosso was their intractable coadjutor. The date of Leonardo's visit to France was 1516, (when our tenacious little Clouet was six years old); Del Sarto went thither in 1518; Primaticcio in 1531, Rosso in 1538, and Abati in 1552, while Cellini for much of the same space of time worked there in jewelry, giving a lasting lesson to French disciples of St. Eloi. Leonardo, nor Del Sarto, did not really acclimate themselves or become workers in the country they visited; but the others did. Primaticcio executed a large number of frescoes at Fontainebleau;

though the greater part of those mural paintings, with which Francis I. wished to decorate the palace of his choice, were not finished until after the monarch's death. Owing to jealousy, an ill feeling arose between Primaticcio and the Rosso, or Maître Roux, as the French called him; the latter was painting away with great industry and in full royal favor, when the grudge of Primaticcio found expression, and the good-natured king sent Primaticcio to Rome to collect antique works of art. While thus employed, the death of Il Rosso left the field clear, and he was recalled to finish some paintings which the decease of the latter artist left uncompleted. Rosso had brought to France a friend, one Francesco Pelligrino; and, while working industriously on the Fontainebleau frescoes, became the loser of a considerable sum of money; he charged the theft upon his friend and assistant Pellegrino, who was accordingly put to the torture, but declared not to be guilty. That he should have accused an innocent man, it is said, caused Rosso such remorse, that shortly afterwards (1511) he died, by putting an end to his own life. Upon this disaster Primaticcio, burying his jealousy in his rival's grave, abandoned the collection of Roman marbles for Francis in Italy, and returned to complete Il Rosso's paintings. The most renowned of Primaticcio's works in France were the scenes from the *Odyssey*, in the Fontainebleau palace,—paintings entirely destroyed in 1738 when the great gallery was pulled down to make room for some new apartments; this Raphaelesque painter enjoyed a French career coeval with Clouet's; died just before him, in 1570, after painting under Henri I., under Francis II. (husband of Mary Queen of Scots), and Charles IX. He was made by Francis, Abbot of St. Martin of Troyes, and given a revenue of eight thousand crowns. His assistant, Abati, helped with these frescoes, painted the *Adventures of Ulysses* and other works from the *Odyssey* designs of Primaticcio, and died contemporaneously with him in Paris, in 1571. His pictures shared the fate of his master's, perishing in 1738, when the building was removed to make room for some improved architecture. Such fruit-cultivation was going on at the edge of the woods of Fontainebleau—such mounting of sap and bursting of pulp and scattering of seed,—during the very years when dry and faithful Clouet, adhering to the paint brush transmitted from old Van Eyck, turned out his Holbein-like portraits in the French method.

A life size Clouet, representing Charles IX., and accurately copying in large scale the one in the Louvre, is in the Imperial Gallery of Vienna, bearing the inscription, "Charles VIII., très chrétien, Roy de France, en l'âge de xx ans, peinct au vif par Jannet, 1563."

At the Louvre, besides the masterly portraits of Charles IX. and his queen, of undoubted authenticity, there are several other pictures, attributed with various shades of doubt, to Clouet; three of these represent Francis I. The largest is certainly from the old *cabinet doré* of Fontainebleau, and the earliest inventory attributes it to "Jehannet;" possibly it is by the elder painter of the family, the Fleming; it is painted on a gold background, rubbed over with red. A second, of the same king, was painted on a walnut panel, and removed to a canvas backing in 1823; it was then attributed to Holbein; an analogous portrait is in England, in Lord Ward's collection, assigned to Leonardo da Vinci. A small one, not resembling Francis at all, yet bearing the legend, "François I., Roy de Fr.," is attributed to Jannet in the Louvre Notice of 1841, but is entirely doubtful.

Back of the Clouets, as we regard in perspective the attainments of French taste among the nations, we observe the works of glass-painters and missal-painters, of potters and enamellers, such as Limousin,—whose style matches so well with the contemporary Clouet's. As far away as the history of France extends we can observe some trace of that exquisite fancy, that neatness and elegance of

handiwork, that genius for manipulation, which in its modern development places France at the head of art-production. Emeric David reminds us that even in the time of Charlemagne it was the custom to cover the walls of churches with paintings (*circuitu destra leuaque, inbus et extra*), "in order to instruct the people, and to decorate the buildings. It was in France about the middle of the ninth century, that painters first endeavored to represent the Almighty Father himself in human form, an attempt which was not made in Italy before the thirteenth century, and is not to be found at all in Byzantine painting. Painting on glass for church windows was likewise invented or perfected in France. A great number of French prelates and abbots also decorated their churches and monasteries with paintings of all sorts; amongst these were the bishops Hincmar of Rheims, Hoel of Mans, Geoffroy of Auxerre, and the abbots Angilbert of Saint-Riquier, Ancoise of Fontenelle, Richard of Saint-Vanne, and Bernard of Saint-Sauveur.

After the conquest of England by William of Normandy, the French carried the art of church decoration, and a taste for it, into England with Lanfranc and Anselm of Canterbury. Tradition has even preserved the names of several celebrated French painters of the Middle Ages, the greater part of whom were monks, belonging especially to the order of St. Basil. Of this number were Madalulphe of Cambrai, Adéland of Louvain, Emule of Rouen, Herbert and Roger of Rheims, and Thiémon, who was also a sculptor and professor of the fine arts. But these crude essays, which did not culminate in a distinctive national style, are not worthy of a lengthened account. French as well as Spanish art, both the pupils of Italy, can only be said to have really commenced after the slow and laborious development of the Middle Ages, when all the knowledge possessed by antiquity sprang out of the soil at one time, and produced the revival known by the name of the Renaissance. The influence which Italy exerted on French painting made itself felt as early as the middle of the fifteenth century—as we have seen, under Leonardo, Del Sarto, Primaticcio, Rosso, and Abati—although it was nearly a hundred years later, before the French school may be said to have commenced.

RENE OF ANJOU, Count of Provence, the prince successively despoiled of Naples, Lorraine, and Anjou, and who consoled himself for his political disgraces by cultivating poetry, music, and painting,—this good King René, who was born about 1403, learnt painting in Italy, either under Il Zingaro at Naples, when disputing the crown of the Two Sicilies with the kings of Aragon, or under Bartolommeo della Gatta at Florence, when forming an alliance with the Duke of Milan against the Venetians. "He composed," says the chronicler Nostradamus, "several beautiful and elegant romances, such as *La Conquête de la Douce Merci*, and the *Mortification de Vaine Plaisance*, but he loved painting in particular with a passionate love, and was gifted by nature with such an uncommon aptitude for this noble profession that he was famous among the most excellent painters and illuminators of his time, which may be perceived by several masterpieces accomplished by his divine and royal hand." In the Cluny Museum there is a picture by René, which, although not worthy of being called a "divine masterpiece" of the period that had produced Fra Angelico da Fiesole and Masaccio, is yet valuable and remarkable. The subject is the *Preaching of the Magdalen at Marseilles*, where tradition asserts that she was the first to proclaim the Gospel. In the background, and in Chinese perspective, is the port of the old Phocian colony; in the foreground is the audience of the converted sinner, in which René has introduced himself with his wife Jeanne de Laval. The scene is well conceived, clear and animated. René died in 1480.

GRINGONNEUR, (JACQUEMIN), painted packs of cards, to afford Charles VI. an easy amusement in the lucid intervals which his madness allowed him. Gringonneur has been called the inventor of cards;

but this invention—which is also attributed to another *ymaigier*, Nicolas Pépyn—belongs to a much earlier period; it dates back as far as the thirteenth century.

FOUQUET, (JEHAN), born at Tours between 1415–1420, painted the portrait of *Pope Eugenius IV.* at Rome, and studied the Italian artists of the time of Masaccio. His works, or at least those of them which remain, are to be found at Munich, Frankfort, and in the large library at Paris; they are composed only of manuscript ornamentation, so that Fouquet is merely a superior *ymaigier*.

COUSIN, (JEAN), was born at Soucy, near Sens, about 1500. Unfortunately, he was more occupied with painting church windows than with his easel; and, as he devoted a part of his time to engraving, to sculpture, and even to literature, he has left but a small number of pictures. The principal of these is a *Last Judgment*, and it is doubtless the similarity of subject rather than of style or manner, which has given its author the name of the "French Michelangelo." Although it was the first picture by a French artist which had the honour of being engraved, this masterpiece of Jean Cousin was for a long time forgotten in the Sacristy of Minimes at Vincennes. It has now found a worthy place in the Louvre. As far as a number of small figures assembled in an easel picture can be compared to the gigantic figures covering the wall of the Sistine, so much may Jean Cousin be said to resemble Michelangelo. The whole is harmonious, although powerful and terrible; the groups are skilfully formed and varied; the nude figures, a new thing in France, are well studied and well rendered, and these merits of composition and drawing are enhanced by a warm Venetian coloring, and still more so, by a unity and symmetry of thought which is wanting in the model. As Michelangelo finished his celebrated fresco in 1541, it is probable that Jean Cousin treated this vast subject at a later period, for he would have been able before leaving France to become acquainted with the *Last Judgment* of the Vatican by copies or engravings, amongst others, that by Martin Rota. But his version of the same subject was at least a very free one, composed of different details, and with a totally different spirit running through it. Jean Cousin lived to be nearly ninety years of age.

FRÉMINET, (MARTIN), the son of a painter, was born at Paris in 1567. After a long sojourn in Italy, he brought back with him the taste which prevailed there at the close of the great age, a little before the foundation of the Carracci school. Leaving the calm and simple beauty which Leonardo da Vinci, Raphael and Correggio had taught, he adopted, like the mistaken imitators of Michelangelo, an ostentatious display of the science of anatomy, and a mania for foreshortening. At the same time his great pictures in the Louvre—both the *Venus waiting for Mars*, who is disarmed by Cupid's, or *Aeneas abandoning Dido* by order of Mercury—are remarkable for several reasons. In the first place, because, after the small figures of François Clouet and Jean Cousin, he painted his figures the size of life, and also, that, after a long and continuous series of sacred subjects, he produced a mythological scene. Henry IV. appointed Fréminet painter to the court, and commissioned him to decorate the ceiling of the chapel at Fontainebleau. Fréminet died at Paris in 1619.

VOUET, (SIMON), the son of a painter, was born in Paris in 1592 (?). He had been, from his earliest youth, remarkable for his precocious talents; and after fourteen years' residence at Rome he carried with him the lessons of the Carracci school to Paris. In his great composition, the *Presentation in the Temple*—in the *Entombment*, the *Madonna*, the *Roman Charity* (a young woman feeding an old

man), we trace clearly the influence of the Bolognese school, although he possesses neither the profound expression of Domenichino, the elegance of Guido, nor the powerful chiaroscuro of Guercino. The style of his masters is impaired by poorness of design and insufficiency of coloring—in short, by too much haste; for Vouet, who soon became the first painter of Louis XIII., to whom he gave lessons, overwhelmed with honors and laden with orders, accepted labors beyond his power to perform. Pictures for churches or palaces, portraits, ceilings, wainscotings, tapestry, all were undertaken in order to keep the work from others; and in this universal monopoly, his early talent, instead of increasing with riper age, continually decreased. We must do him the justice to add that it was his lessons and example which taught Eustache Lesueur, Charles Lebrun, and Pierre Mignard; and that thus, like the Carracci, he was greater through his pupils than through his own works. Vouet died in Paris in 1641.

CALLOT, (JACQUES), the son of a noble family, was born at Nancy in Lorraine in 1592. He was an enemy to all discipline, and, in order to give free course to his fancy, fled from his father's house in the train of a troop of mountebanks. Entirely occupied with etching according to processes of his own invention his *Beggars, Gipsies, Nobles, Devils* and scenes descriptive of the *Miseries of War*, Callot finished but a very small number of paintings. Thus, while he has left fifteen or sixteen hundred engravings, both large and small, we have not met with more than two pictures bearing his name, the *Military Execution*, at Dresden, and the *Village Fair*, at Vienna; both are on copper, with very small figures, and such pale coloring that at the first glance one is not favourably impressed. Callot's talent has remained so thoroughly *sui generis* that he has had no descendants. He was a great artist, who has no place in the history of the fine arts, even of his own country. He died at Nancy in 1635.

POUSSIN, (NICOLAS), the prince of the French school, was born at Andelys in Normandy in 1594. He was descended from a noble family of Soissons, who lost their property in the civil wars. His father served under Henri IV. An admirable example of the power of natural taste, Poussin, who was almost without a master, remained a long time without a patron. Braving poverty, although twice interrupted by it on his way to Italy, he at length reached Rome on foot and almost destitute. Here his talent was first developed before the masterpieces of past ages; and although at a subsequent period the king recalled him to Paris, in order to add the lustre of a great painter to his own fame, Poussin soon tired of the annoyances caused by the Court painters and the Court fools, and went back to his dear hermitage at Rome, which he did not again leave—not even bequeathing his ashes to his native country. There, in solitary study, and always avoiding, with a force of judgment in which he is scarcely equalled, the bad taste of his country and of his time, he progressed step by step towards perfection. Poussin has been called the *painter of intellect*; this name is just, especially if it be meant to convey the idea that Poussin can only be understood and admired by high and cultivated intellects.

The only reproach which the traducers of Poussin in the French school have been able to bring against him is, that he is wanting in grace. Certainly in the execution of his most usual subjects, he showed rather the gravity and austerity natural to his genius, but he has shown grace, and even playful grace, when it was suitable. To be convinced of this, it is only necessary to examine some of his numerous bacchanalian scenes. Two of his best are in the National Gallery in London. One is a forcible painting, simply called a *Bacchanalian Dance*, but varied and full of pleasant incident; all the figures are in harmony, from the nymph tripped up by the satyr, to the little tipsy children quarreling for the cup into which a bacchante is squeezing grapes. The other, a *Bacchanalian Festival*, although

less finished in execution, is one of the most important works of Poussin, who shared the love of the ancients for this subject. The details are graceful and spirited, and, being perfectly harmonious, form a most charming comedy. Here we see the fat, tipsy Silenus, supported with difficulty by two fauns; there, a gay and animated dance; further off, an insolent ass attacks the haunches of a centaur, who punishes him with a stick for his impudence; then a laughing female satyr endeavoring to ride on a refractory goat. In fact, all the ancient comedy is revived, so that we could almost fancy it a representation of one of those gay and riotous *Atellanæ* brought into Rome from the Campania.

With regard to the other subjects treated by Poussin, Paris has no reason to envy England or any other country, as she possesses his masterpieces. We will first speak of *Poussin's portrait*, by himself, taken, when fifty-six years of age, for his friend Chantelou; the only one which he would have painted if his patron at Rome, Cardinal Rospigliosi (afterwards Clement IX.) had not some time later ordered another. The inscription placed on the tomb of Poussin, *In tabulis vivit et eloquitur*, might also be written over this portrait, for we can clearly trace in it the artist's soul, the nature of his genius, and the character of his works. We find in the modest dignity of his noble countenance a powerful intellect, a strong will, and that great power of application which justifies the saying of Buffon, "Genius consists of a great power of attention."

At the Louvre there are some immense pictures by Poussin, with full-length figures: the *Last Supper*, *Francis Xavier in India*, and the *Virgin appearing to St. John*. His only painting of this size out of France is the *Martyrdom of St. Erasmus*, the pendant in St. Peter's at Rome to the *Martyrdom of San Processo*, by his friend Valentin. But these large pictures are by no means the greatest works of Poussin. Loving to restrict a vast subject to a small space, Poussin seems to wax greater as his difficulties increase, and his best works are certainly simply easel-pictures.

Having now come to the real domain of Poussin, we may classify his works by their subjects, or, as he himself said, by *modes*. He designated by this name, in the manner of the Greeks, the style, colour, measure—in fact, the general arrangement of a picture according to its subject. The religious compositions are taken from the Old and New Testaments. Among those from the former, we must notice the charming group of *Rebecca at the Well*, when Eliezer, Abraham's messenger, recognizes her among her companions, and offers her the ring; *Moses exposed on the Nile* by his mother and sister; *Moses saved from the Water* by Thermutis, the daughter of Pharaoh; the *Manna in the Desert* a scene admirable in the grandeur of the whole, and the interest of the details; and lastly, the *Judgment of Solomon*.

We must also class amongst the Old Testament subjects the four celebrated pendants named *Spring*, *Summer*, *Autumn*, and *Winter*, but which are far better known by the names of the subjects chosen to represent the seasons allegorically. Spring is typified by *Adam and Eve in Paradise*, before their fall; summer, by *Ruth gleaning in the field of Boaz*; autumn, by the *Return of the Spies from the Promised Land*, bringing back the wonderful bunch of grapes, which two men can scarcely carry; winter, by the *Deluge*. There is no need of any word of explanation or praise for this picture; it was Poussin's last work; he was seventy-one years of age when he painted it, and he died soon afterwards.

Amongst the subjects taken from the Gospels and from the Acts of the Apostles, we must call attention to the *Adoration of the Magi*, the *Repose in Egypt*, the *Blind Men of Jericho*, the *Woman taken in Adultery*, the *Death of Sapphira*, the *St. Paul caught up into the Seventh Heaven*. But Poussin did not confine himself to biblical subjects, which he treated with philosophical freedom and in a purely human character; he also, like all the great masters, treated subjects from profane history, as the *Will*

of *Eudamidas*, in England, and the *Rape of the Sabines*, at Paris; he entered the regions of pure mythology, as may be seen by the *Death of Eurydice*, and the *Triumph of Flora*, at Paris. He also treated sometimes of allegory, for instance the *Triumph of Truth*, which he left, as a proud homage to his own genius, when he quitted France, a victim to envy, without hope of return. Lastly, he penetrated, as we have already seen, into the licence of bacchanalian scenes. But whatever he undertook, or from whatever source his subjects were taken, Poussin was always an historical painter.

He was so even in his landscapes, as if he had no idea that nature could be represented alone and without man. When, by the power of his genius, he has revived one of the primitive landscapes trodden by the gods and heroes, he brings into it the giant *Polyphemus*,

"Sur son roc arxé,
Châtaut aux vents ses amoureux soucis,"

and when he is painting a landscape in the vicinity of Athens he introduces the figure of the cynic philosopher *Diogenes* throwing away his bowl as superfluous on seeing a boy drink out of his hand. When he wishes to show, in the smiling and pastoral *Arcadia*, the image of earthly happiness, a tomb amongst the flowers reminds us that life must have a termination. Certainly, in this career of historical landscape painting, Poussin was preceded by Annibale Carracci and Domenichino, but he carried it much further than they did.

There is not, perhaps, in any school of painting, a master the mere sight of whose works is more capable of explaining the three words so difficult to define, though so often repeated—style, composition, and expression. For style we may examine the *Ravissement de St. Paul*, when, in his ecstasy, "he heard words unlawful for a man to utter." This magnificent group, crowning a delicious landscape, reminds us, by the grandeur of the figures, of one of the masterpieces of Raphael, the *Vision of Ezekiel*. The almost inexplicable science of composition may be studied in the *Rebecca*, and *Moses saved from the Waters*: it is carried to the greatest height in the *Shepherds of Arcadia*, a charming pastoral, full of deep poetry and touching morality. To surprise the secrets of movement and expression, we have only to look at the *Judgment of Solomon*, the *Woman taken in Adultery*, the *Blind Men of Jericho*. For the union of these different and superior qualities of painting we must come to the *Deluge*, where art may be seen to perfection.

Poussin died at Rome in 1665, and was buried in the church of San Lorenzo.

DUGHET, (GASPAR), called *Gaspar Poussin*, was born of French parents in Rome in 1613. The great Nicholas Poussin married Gaspar's sister, and Dughet became, under the instruction of his brother-in-law, an excellent landscape painter. His subjects are usually taken from the picturesque country in the neighbourhood of Rome. He died in that city in 1675. There are six of his best works in the National Gallery, London.

DUBOIS, (AMBROISE), born at Anvers in 1543, died at Fontainebleau January 29, 1614, according to the Registers of the parish of Avon, and the 27th day of December, 1615, according to the inscription on his tombstone.

The name of his preceptor is unknown, but when he came to Paris in 1568 at the age of twenty-five, he was then known to be an expert, his productions having obtained for him great popularity. He was employed at Fontainebleau, as well as the Louvre, and obtained from Henry IV. the positions of painter-

ordinary and king's *valet-de-chambre*. Naturalized in 1601, and appointed painter to the Queen Marie de Medicis in 1606, he afterwards worked at the Luxembourg under the regency of that princess. Ambroise Dubois was interred in the Church of Avon, a village situated at the end of the park of the Castle of Fontainebleau, and his tombstone is still to be seen. He instituted a school of painters who resided at Fontainebleau. Among his most esteemed pupils were, besides his two sons, Jean and Louis Dubois. Paul Dubois, his nephew; Ninet, (Flemish), and Mognas of Fontainebleau. Of the numerous works which Ambroise executed at Fontainebleau, nothing remains but a few paintings in the high chapel of St. Saturein, the sequel of the paintings of the History of Théagène and of Chariclée, and a few of the History of Tancrède and Clorinde, which had been executed for the apartments of the Queen, Marie de Medicis. The Gallery of Diana, entirely decorated by this artist, was destroyed during the Empire; but a few fragments of his paintings, placed on canvas and repainted under Louis Philippe, have been restored at the Castle in 1840. About the middle of the XVIIIth century, the grandson of Fréminet allied himself to the grandson of Ambroise; from this alliance originated a family who adopted the name of Dubois d'Fréminet. Jean Dubois, (first of that name), painter to the king obtained in survivance of his mother, widow of Ambroise, the care of the paintings executed by his father, at the Castle of Fontainebleau, a position which brought an income of 1,200 livres. December 26, 1635. Louis XIII., accepting the resignation of his painter, Claude de Hoëy, who had the care of the paintings and of the old tableaux of the chambers, parlors, galleries and closets of Fontainebleau, gave this new charge in survivance and at a salary of 1,200 livres, to Jean Dubois, his *nephew*, without prejudice to the first appointment, which he kept. Letters patent, dated October 26, 1644, limited Jean's occupation to the sole charge of the paintings of Ambroise, his father, reducing at the same time his salary to 1,000 livres. July 14, 1651, his former charge was restored, and again placed him on the increased pay he had received at first, and to which was added, at an additional salary of 200 livres, the care of the Chapel of the Trinity, painted by Fréminet, entrusted since October 26, 1644, to his brother Louis; finally the porter's-lodge to the stables of the Queen, at the same castle, was also placed in his charge. He died at Fontainebleau, in 1679, aged seventy-seven years. LOUIS DUBOIS, other son of Ambroise, received by Letters Patent of October 26, 1644, the maintenance of Fréminet's works in the Chapel of the Trinity at Fontainebleau, for which services he received 200 livres, but having on July 14, 1651, conferred upon him the pension of 2,000 livres which Fréminet, *fil*,—his half brother on the mother's side—enjoyed, and who had died, he resigned in favour of his brother Jean. JEAN DUBOIS, (second of that name), son of Jean (the first), was also porter to the stables of the Queen, under Louis XV., and is found comprised among the officers on the muster-roll of the castle of Fontainebleau, (commissioned February 21st, 1674), for the survivance of the charge possessed by his father, of the maintenance of all the paintings at the castle and its dependencies. It seems that the salary had been much reduced in later years, as it appears in the following extract taken from the Report of Accounts at the Royal Buildings in 1673: "To Jean Dubois, painter, having the care and cleaning of the paintings, frescoes as well as those in oil, both ancient and modern, in the parlors, apartments and closets of the castle of Fontainebleau, the sum of 600 livres for his salary for the year 1673, to the care of restoring those damaged and cleaning the frames of said paintings, and to furnish wood, charcoal and brushwood to burn in said parlors, apartments, galleries and closets, wherein are contained the said paintings, for the purpose of their preservation." He died at Fontainebleau, in his forty-ninth year. LOUIS DUBOIS, brother to the last-mentioned, was also painter-ordinary to the king at Fontainebleau, and Porter to the House of Fountains. He died at the above-mentioned castle, April 12, 1702, aged fifty-six.

BLANCHARD, (JACQUES,) born at Paris in September, 1600. Died in the same city in 1638. Was pupil of Nicolas Ballery, his uncle, painter to the king. At the age of twenty he went to Italy, but stopped at Lyons four years, working under the tutorship of Horace le Blanc; went to Rome in October, 1624, remaining there eighteen months, from whence he journeyed to Venice, where he made a special study of Titian's works, after a two years' stay, spent some time in Turin and Lyons before establishing himself in Paris. Here he painted for his reception at the Academy of Saint Lu^{ca}, a *Saint John in the Island of Patmos*, which established his reputation. Blanchard had the faculty of working with great facility, and his *Holy Families* were much sought after. Most of his works have been destroyed, still, quite a number have been engraved and are to be found. Gabriel Blanchard, son of Jacques, born in Paris in 1650, died April 30, 1704, pupil of his uncle, Jean Baptiste Blanchard, was known as *Blanchard the nephew*. Jean Baptiste Blanchard, known as *the uncle*, an elder brother of Jacques, historical painter, born in Paris in 1595, went to Italy with his brother, was received Academician June 30, 1663, and died April 5, 1665, without leaving anything worthy of note.

PERRIER, (FRANÇOIS,) surnamed le Bourguignon, (the Burgundian), painter and engraver, born at Saint-Jean-de Lorne, (in Burgundy), in 1590, died at Paris, in July 1656.

To ascertain the place of his birth, as well as the date of his death, we will follow the intelligence furnished by the Register of the Academy, observing in the meantime, however, that Guillet de Saint-Georges, who has written of that artist an historical memoir, claims that he was born at Mâcon Félibien and Guérin, perpetual secretaries of the Academy, both give him Salins (in Franche-Comté), as birth-place, and the last above-mentioned adds that he died in May, 1650. Perrier was the son of a jeweler, but an irresistible inclination for painting prevented him from embracing his father's calling. While very young he left his parents and went to Lyons, where he executed a few paintings for the Chartreux. Desirous of studying the works of Italian artists, he submitted to dire necessity in order to obtain the necessary wherewithal to accomplish his project, and for this purpose consented to lead a blind man, who was going to Rome. In the city he entered a painter's establishment—a dealer in paintings—who had him copy those of the best masters. Lanfranc, with whom he became acquainted, employed him, and he was greatly benefited by the advice he received. After remaining for a length of time at Rome, he returned to France in 1630, stopped at Lyons, and made a great number of paintings at the *Chartreux*; then traveled by way of Mâcon, where his two brothers were living, one a painter, the other a sculptor. The works which he executed in those cities began to establish his reputation. Finally he came to Paris, and painted after the designs of Vouet, but seeing that this artist obtained nearly all the large works, he returned to Italy. It was during this stay he engraved that collection of antique statues, better known than his paintings. After remaining ten years in Rome, he returned to Paris, where he established himself permanently, and accomplished some masterpieces. He was one of the ancient twelve, who founded the Academy of Painting and Sculpture, opened February 1, 1648. Among his pupils, Le Brun and his nephew are the most noted.

STELLA, (JACQUES,) born at Lyons in 1596, died at the Louvre, April 29, 1657.

The Stella family originated in Flanders. Jacques was only nine years old when his father François Stella, returning from Italy, died very young at Lyons, where he had established himself. *Jacques Stella* manifested early a strong and great disposition for the arts. At twenty he went to Florence, and the Grand Duke, Côme de Medicis, after having employed him decorating at the feasts celebrated in honour of the marriage of his son, Ferdinand, made him an *attaché* of his court, gave him a lodging

and granted him a pension, similar to that which he was giving to the celebrated engraver, Jacques Callot. Stella, after a seven years' stay at Florence, went to Rome in 1623, accompanied by his brother, François Stella, a painter, inferior to himself. He remained twelve years at Rome, studied the antiques, made numerous large and small paintings, and was intimate with Poussin, whose style he tried to imitate. His pupils were George Charmeton and Antoine Bouzonnet, *alias* Stella, his nephew, who followed entirely in his style.

HIRE or HYRE, (LAURENT DE LA), painter and engraver. Born at Paris, February 27, 1606, died December 28, 1656.

Hire's father, Etienne de la Hire, who had followed the profession of painter, and executed some fair specimens in Poland, taught him the first lessons in drawing, made him learn the rules of perspective, architecture, and sent him to Fontainebleau to study the works of the great masters collected there. He copied after Le Primatice, whom he greatly admired, and executed several designs in the style of that master. He spent some time at the school of Lallemand, a painter then in high repute, after which he painted a great number of masterpieces, was employed by Cardinal Richelieu and other notables, by whom his works were in demand. He was, in 1648, one of the twelve who founded the Royal Academy of Painting and Sculpture, and who took the title of "*Ancients*," and exercised the functions of professors. During the last days of his life he became possessed of a great fancy for painting landscapes embellished with architectural designs, and small easel paintings, of a careful execution. De la Hire had for pupils Chauveau, an engraver of merit, and his eldest son, named Philippe, born March 18, 1640, died April 21, 1718, who studied painting but a short time, and applied himself exclusively to astronomy. He became Royal Professor, and held also a similar position at the Academy of Sciences. Hire's works have been engraved by Chauveau, Rousselet, Boulanger, Daret, Lasne, de la Court and Fatorne. He had a younger brother, named Lou, who was a talented painter, so says Mariette.

FRESNOY, (CHARLES ALPHONSE DU), painter and writer, born at Paris in 1611, died in the village of Villiers-le-Bel, near Paris, in 1655.

His father, who was an apothecary, desired he should study medicine, but young Du Fresnoy soon abandoned a vocation for which he had no taste, and gave his whole attention to the study of the ancient languages, mathematics and painting. During two years Perrier and Vouet were his guides. He went to Italy in 1633, and, deprived of all means of support, painted at Rome, various ruins and architectural pictures, to enable him to live. After sojourning two years in that city, his "studio mate," Mignard, from Vouet's, met him; the two friends delighted finding each other, lodged together and lived in common. Du Fresnoy, a less practical painter than Mignard, but more erudite, devoted himself to poetry, and commenced his Latin poem on painting, entitled, "*De Arte Graphica*," which he completed some years after. This didactic poem, which has done more to establish Du Fresnoy's reputation, than his paintings, has been translated in French, by De Piles, his friend, and also into several other languages. He went to Venice and remained there eighteen months, then sent for Mignard; the two friends worked together for seven or eight months. Mignard returned to Rome and Du Fresnoy to Paris; executing a number of paintings while living with his friend Mr. Potel in that city, he, after Mignard's return, took lodgings with him, nor did they separate until a short time previous to his death, when he removed to his brother's house. Absorbed in the composition of his poem, Du Fresnoy has only produced some fifty paintings in all, including the copies made after Titian and the other masters. He had no pupil, and only one engraving is known to have been made from his designs, by François Poilly, and that is *Leander Swimming across the Hellespont*.

COURTOIS, (JACQUES), surnamed "*The Burgundian*," painter and engraver, born at St. Hippolyte (Franche-Comté), in 1621, died at Rome, November 14, 1676.

His father, Jean Courtois, who was a painter, gave him the preliminary instruction of the art. At fifteen he went to Italy, and at Milan became the friend of the Baron Vatteville (a Burgundian like himself), who was *mestre-de-camp* to the king, followed the army for three years, sketching the battles, marches and sieges in which he took part. From thence he journeyed to Bologna, and entered the studio of Jerome, a painter, native of Lorraine, became acquainted with Guido, who was so much pleased with his works, that he took him in charge and gave him valuable advice. L'Albane, also became his friend, and shortly after he traveled to Florence, and Sienna, and then to Rome. He was received in the Convent of *S^e Croix-en-Jerusalem*, and in one year painted several historical pieces, which won him the praises and friendship of Piètre de Cortone, and Pierre de Leur. He had not, to this time, confined himself to any particular style, when the sight of the *Battle of Constantine*, at the Vatican, revealed to him his real vocation. After seven years of married life, he lost his wife, daughter of the Florentine painter, Orazio Vajani, and was suspected of poisoning her. About 1655 he retired with the Jesuits, and became one of them, painting several pieces of sacred subjects for their convent. He has often signed his name in Italian, *Giacomo Cortese*. He was known to Italian authors as "*il padre Jacopo Cortesi*." Guillaume Courtois, painter and engraver, was a brother of Jacques, born in 1628, died at Rome, in 1679. Besides Guillaume, Jacques had another brother, a monk and a good painter, whose first name is unknown; nothing is known, biographically, of him; his paintings were for the cloisters belonging to his order.

COYPEL, (NOËL), painter and engraver, born at Paris, December 25, 1628, died in the same city, December 24, 1707.

Coypel's first studies were made with Poncet, a painter at Orleans, who was a pupil of Vouët. Coypel, when fourteen, left him to enter the studio of Quillerier (or Guillerie). He made rapid progress, and although but eighteen, was employed at the decorations which were being prepared for the Opera of Orpheus. Charles Errard, who had charge of the decorations which were being executed at the Louvre, employed him, and from that time he invariably received a share of the king's orders. It was in this manner, he, in 1655 painted several pieces for the king's apartments, the Louvre, and Cardinal Mazarin, the ceiling of the queen's apartments, at the marriage of Louis XIV., and a number of other important works. Being extremely busy, he deferred his reception at the Academy, from the 6th of September, 1662, (when he had presented himself for admission), to March 3, 1663, and gave his presentation-piece, *The Murder of Abel*, a long time afterwards. He was appointed adjunct-professor in 1664, and professor March 1st of the same year; worked at the Palais-Royal, and obtained, in 1672, lodging at the Louvre, and was appointed, under Colbert's superintendence, director of the Academy of Rome. He was admitted April 13, 1673, to the Academy of St. Luc. He was subsequently elected adjunct-rector, July 2, 1689, and Rector, July 1, 1690; director of the Academy, August 13, 1695, in the stead of Pierre Mignard, deceased, and again Rector in 1702. At seventy-seven he undertook the fresco work at the Church of the Invalides. This difficult and painful work was the cause of the long illness, of which he died on the eve of Christmas, which day would have been the anniversary of his birth.

The Louvre contains of his works the following:—

Solon upholding the Justice of his Laws against the Objections of the Athenians.

Ptolemy Philadelphus Liberates the Jews, as a token of gratitude for the translation of the Holy Books by the Seventy.

Trajan holding Public Receptions.

Foresight of Alexander Severus, in causing a distribution of wheat to the Roman population, during a famine.

FOSSE, (CHARLES DE LA), born at Paris in 1636, died in the same city, December 13, 1716.

His father, who was a jeweler, employed Chauveau, draughtsman and engraver, to instruct him in the first elements of design. Young De la Fosse then entered at Le Brun's studio, where he remained until twenty two years of age, went to Italy, studied Raphael, and the antiques, and copied the *Sacrifice of Mass at the Vatican*, which he sent to the celebrated amateur Jabach, and made several drawings which his father showed to Colbert, superintendent of buildings, who was so well pleased with them that he obtained for him the king's pension to continue his studies in Italy; on his return to France, after spending some three years in Venice, he painted a number of remarkable works: pictures, frescoes, ceilings, etc., etc., in churches, the castles at Versailles, Meudon, and elsewhere. He was received at the Academy, June 23, 1673; was appointed adjunct-professor, September 2, on his picture, *The Abduction of Proserpine by Pluto*, which was a masterpiece, and became professor, October 6, 1674; counsellor ancient professor, January 26, 1692; director, April 7, 1699; adjunct-rector, July 2, 1701; rector, July 24, 1702; chancellor, September 28, 1715; He painted Lord Montague's palace in London, assisted by Rousseau and Baptiste Monnoyer, in the flowers and the architecture of this great undertaking. Delighted by the work, George III., who had twice visited him while working, proposed to have Hampton Court decorated in like manner, but he was unable to avail himself of the generous offer of this sovereign. His works have been reproduced by Thomassin, Chatillon, Ch. Simonneau, Audran, P. Picart and Ch. N. Cochin, who has engraved the paintings of the dome of the Invalides. He exhibited at the salons of 1699 and 1704.

CORNEILLE, (MICHEL), called the Elder. Painter and engraver, born at Paris in 1642, died at Gobelins, August 16, 1708.

He was the son of Michel Corneille, one of the ancient twelve of the Academy of Painting. At an early age his father taught him to copy intelligently the works of the great masters; He won a prize for painting, was appointed pensioner at the school of Rome; but he soon left the Academy, to have no restraint to the study of antiquities and of paintings, which pleased him best. The Carrachii were his favorite masters. Upon his return from Italy he was admitted to the Academy, September 19, 1663. His presentation picture was *The Apparition of the Lord Jesus Christ to St. Peter, after His Resurrection, on the border of the Sea of Tiberias*, now in the Museum of Rennes. He did quite a number of pieces, among which were, a painting offered by the jeweler's association to the Church of Notre Dame, copied in tint for Mignard, whose daughter he had expected to marry. Finally he painted for the king at Versailles, Trianon, Meudon and Fontainebleau, and was employed for a long time, with his brother Jean Baptiste and other young men, by Jabach, the famous amateur, in reproducing a part of the drawings contained in his magnificent collection, copies, which, according to Mariette, he would sell as originals. He had but one pupil, Desormeaux, who did him but little honour. MICHEL CORNEILLE, (father of the preceding), painter and engraver, born at Orleans in 1603, died in Paris, July 16, 1664. Brought to Paris by Simon Vouet's reputation, who was first painter to the king, he placed himself under his instruction and became one of his best disciples, and married one of his nieces. He was one of the twelve artists who in 1648 founded the Royal Academy of Painting and Sculpture, and called themselves the ancients.

COLOMBEL, (NICOLAS), born at Sotteville, near Rouen, in 1646, died in Paris, May 27, 1717.

It has been wrongfully stated by biographers that he was the pupil of Eustache le Sueur, from the fact that he was only nine years old when that celebrated artist died, in 1655. Colombel journeyed to Italy, remaining in Rome for a long time, studying with assiduity Raphael and Poussin's works, of which he only and ever remained a cold imitator. Having achieved success with some of his paintings in Rome, he was received at the Academy of St. Luc in 1686. In 1692 he sent four paintings to Paris, to become known, and arrived himself in that city in 1694. Pierre Mignard, then first painter to the king and director of the Royal Academy of Painting and Sculpture, caused him to be received Academician, March 6, 1694. He gave for his reception picture, *The Loves of Mars and Rhea*. He was nominated adjunct-professor, August 27, 1701, and professor, June 30, 1705. The king employed him at various works at the Menageries of Versailles and Meudon. He has also made several paintings for churches, and portraits. Colombel, wished to imitate Poussin, whom he had taken as model; he died without having even wished to make a pupil, nor have any one to help him. Claude Duflos and Michel Dossier have engraved several of his compositions. He exhibited in the salons of 1699 and 1704.

HALLÉ, (CLAUDE-GUY), born at Paris in 1651, died in the same city November 5, 1736.

His preceptor was his father, Daniel Hallé. He won the first prize at the Academy in 1675, (the subject of the composition was the *Transgression of Adam*). He was received Academician December 28, 1682, on a painting of the *Re-establishment of the Catholic Religion in the City of Strasburg*. He obtained successively the grades of adjunct-professor, September 26, 1693; professor, July 24, 1702; adjunct-rector, May 6, 1730; rector, May 30, 1733. Made a number of wall paintings, but few easel ones. Hallé was interred at Saint Sulpice. His works have been engraved by Edelinck, Thomassin, Charles Simonneau, and exhibited in the salons from 1699 to 1704. Daniel Hallé, the father, died at Paris in 1674, at an advanced age. The date of his birth is not recorded, but it is known that he served an apprenticeship of five years at Rouen in 1631, under Robin Bunel. Daniel Hallé has produced a number of notable paintings. Noel Hallé, son of Claude Guy Hallé, born at Paris September 2, 1711, died June 5, 1781. His father was desirous of his studying architecture, but the great taste and ability displayed by him for painting, soon won the case in his favour. He obtained the second prize at the Academy in 1734, on a painting of *Dehlah cutting Samson's hair*, then, in 1736, the first bronze—the subject of the competition being, *Crossing the Red Sea*. After his four years of pension, spent in Rome, he was ordered to copy for the king several of Raphael's frescoes in the Vatican, which were intended for the manufactory of the Gobelins. On his return to France he was received at the Academy in 1747, admitted May 31, 1748, elected adjunct-professor July 6th of the same year; professor, July 5, 1755, adjunct-rector, September 27, 1777, treasurer the same year, and rector, March 3, 1781.

ALLEGRAIN, (ETIENNE), painter and engraver, born at Paris in 1653, died in the same city April 1st, 1736.

He was admitted to the Academy, October 30, 1677, and gave as his reception piece, a landscape, *The Flight into Egypt*. His style is somewhat analogous to that of Francisque Millet. Gabriel Allegrain his son and pupil, was born at Paris in 1670, died February 24, 1748, admitted to the Academy, September 26, 1716, on a landscape, also, of *The Flight into Egypt*. He exhibited in the salons of 1737, 1738, 1739, 1740, 1745 and 1747. He was the father of Gabriel-Christophe Allegrain, sculptor to the king, who died in 1795, and whom most authors erroneously state as being the son of Etienne.

BERTIN, (NICHOLAS.) born in Paris, 1667, died in the same city, April 11, 1736.

He was only four years of age when his father, who was a sculptor, died. His brother, also a sculptor to King Louis XIV., and *valet-de-chambre* of the Prince Condé, noticing his taste for drawing, instructed him in the first elements of that art, and after he had attained the age of ten and a half years, placed him with Vernansalle, painter of the Academy. He afterwards entered Jouvenet's studio, then, lastly, that of Bologna. He made such rapid progress under the tuition of this last preceptor, that at the age of thirteen, he took the first prize in painting, which was a gold medal valued at 1,200 livres; his picture represented *The Construction of Noah's Ark*. M. de Louvois, then Superintendent of Buildings, sent him as the king's pensioner to Rome, where he remained four years, returning to France after having studied for some time the masters of the Lombardy School. He tarried at Lyons, where he painted for a few amateurs, and arrived in Paris in 1689. He was accepted at the Royal Academy of Painting and Sculpture, December 30, 1702, and received as Academician, April 28, 1703, giving as his presentation picture, *Hercules delivering Prometheus*. He was elected adjunct-professor, June 30, 1705, professor, October 26, 1715, and adjunct-rector, May 30, 1733. After the death of Louvois, the Duc d'Antin, who succeeded him as Superintendent of Buildings, caused Bertin to be appointed Director of the Roman Academy; but he declined the position. He worked a great deal for the decorations of Versailles, Trianon and Meudon. He also painted for several churches, and his works were much sought after by the electors of Mayence and Bavaria. Among his pupils Toqué is especially noticeable. His pieces have been engraved by Chereau the younger, N. Tardieu, Duclange, Duflos, B. Picart, Horthemels and N. Cochin. He exhibited in the salon of 1704.

CLAUDE GELÉE of Lorraine, usually called **Claude Lorraine**, was born of very poor parents at Château de Chamagne, a village in the Vosges, in 1600. When quite a lad he was apprenticed to a baker and pastry cook, and before he was twenty years of age accompanied some fellow workmen to Rome and became the servant of Agostino Tassi, a landscape painter of eminence. It is said that young Claude prepared his master's dinner and ground his colours; at all events, from Tassi he first acquired that love of art which rendered his name so famous. He received lessons also from Sandrart, who was at Rome at the same time. His earliest pictures and etchings bear dates varying from 1630 to 1670. Claude died at Rome in 1682, and was buried in the church of La Trinità de' Monti.

Although he did not resemble Poussin in learning, as he scarcely knew how to read or to sign his name, Claude at all events resembled him in his pertinacity at work, his power of application, and, in his own fashion, by his depth of thought, as well as by his correctness of observation. He also received a surname, the *Raphael of Landscape Painting*. And this surname is for once, appropriate.

Less fortunate than with the works of Poussin, France has not retained the best of Claude's pictures. There was formerly in the Louvre one of his principal works, universally admired and celebrated. It was called the *Ford*. This beautiful picture has perished under the hands of restorers.

Let us see what remains. In the first place, there are two small pictures, in the form of the *bozzetti* of Annibale Carracci, a calm *Landscape* and a *Marine piece*, glittering with the rays of the noonday sun, which Claude alone, like the eagle, dared to face; then an interesting view of the *Campo Vaccino* at Rome (that is to say, the ancient forum where the affairs of the world were formerly transacted, now used as a cattle market);—then two pendants, also a *Marine piece* and a *Landscape* of rather larger dimensions, lighted by the rays of the rising sun; then two other still larger pendants—*Marine pieces*—warm and golden in the setting sun. The figures they contain, by the pencil of some of the usual



IN THE FOREST.

FROM THE O THE DESHOBERT

BY DESHOBERT'S ENGRAVING
IN THE HISTORY





AT THE SPRING.

FROM THE ORIGINAL PAINTING BY FEYEN-PERRIN.

SEE FEYEN-PERRIN'S BIOGRAPHY
IN THE HISTORY





THE BASKET MAKER.

FROM THE ORIGINAL PAINTING BY ARMAND HEULLANT.

SEE HEULLANT'S BIOGRAPHY
IN THE HISTORY

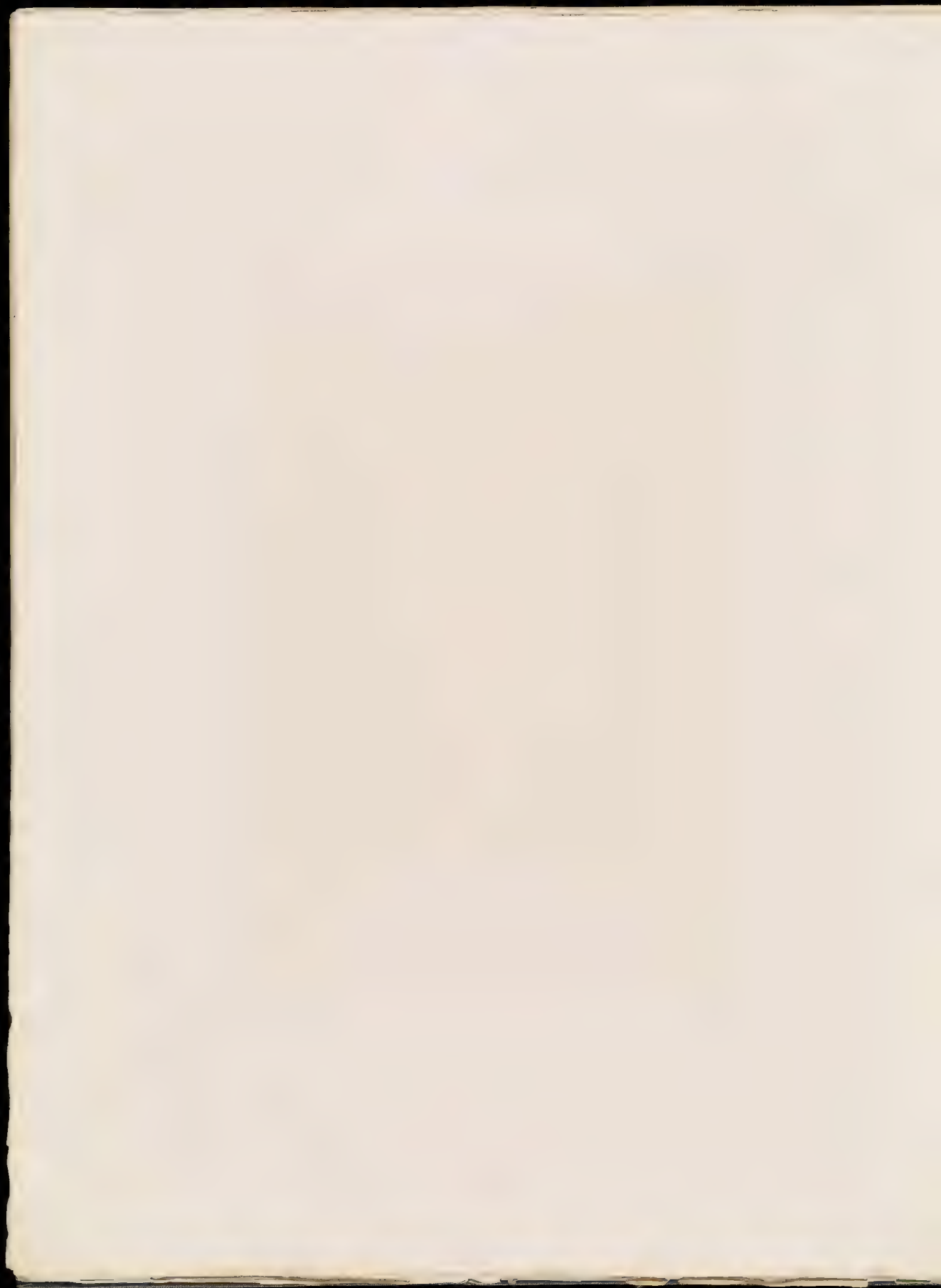




THE KISS.

FROM THE ORIGINAL PAINTING BY ALFRED LOULET.

SEE LOULET'S BIOGRAPHY
IN "THE HISTORY"

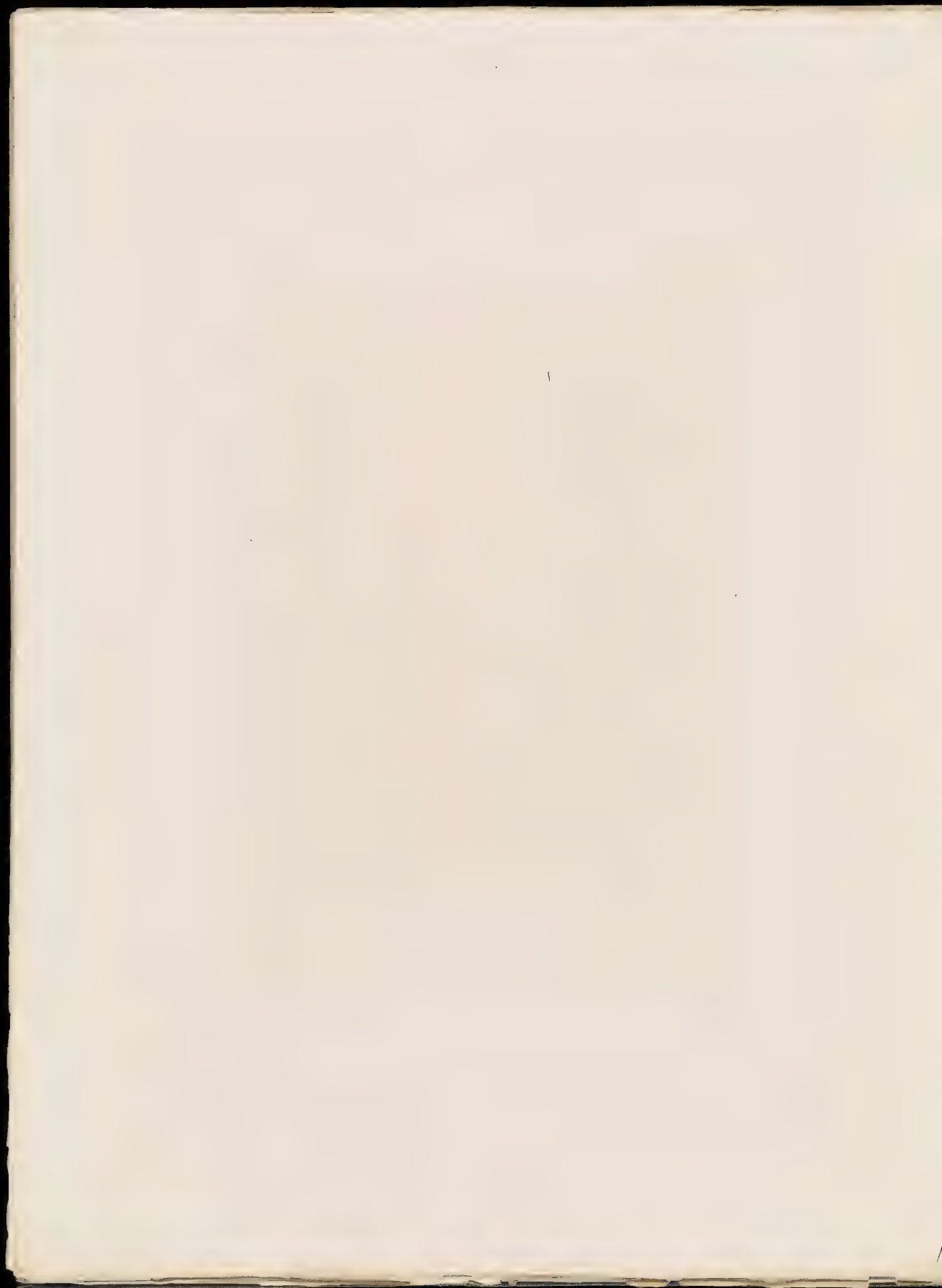




EXTERIOR AND INTERIOR OF A MONASTERY BY THE MEDITERRANEAN SEA
IN THE 13TH CENTURY.

FROM THE PAINTING IN THE LOUVRE, BY FORBIN

SEE FORBIN'S BIOGRAPHY
IN THE HISTORY

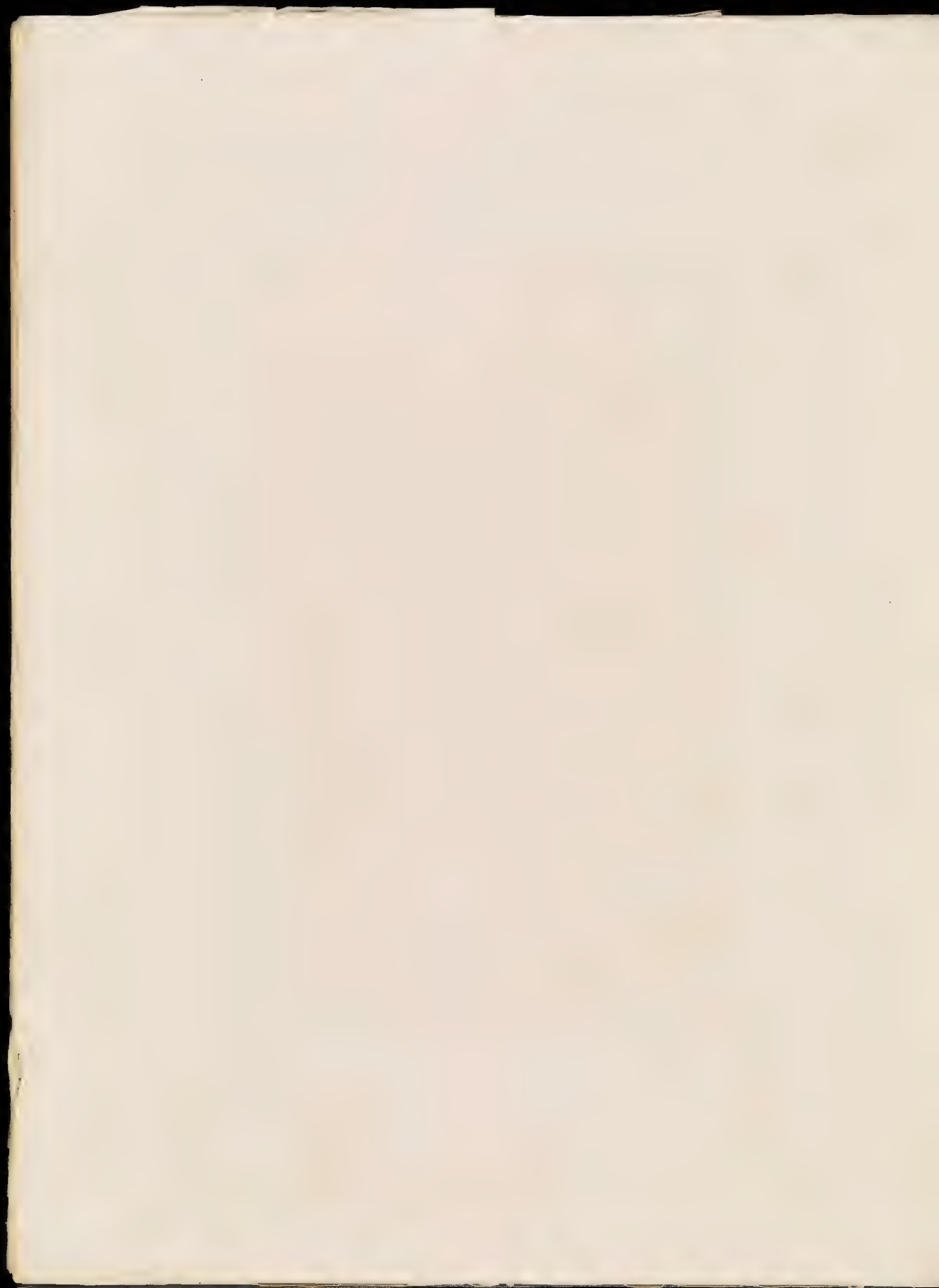




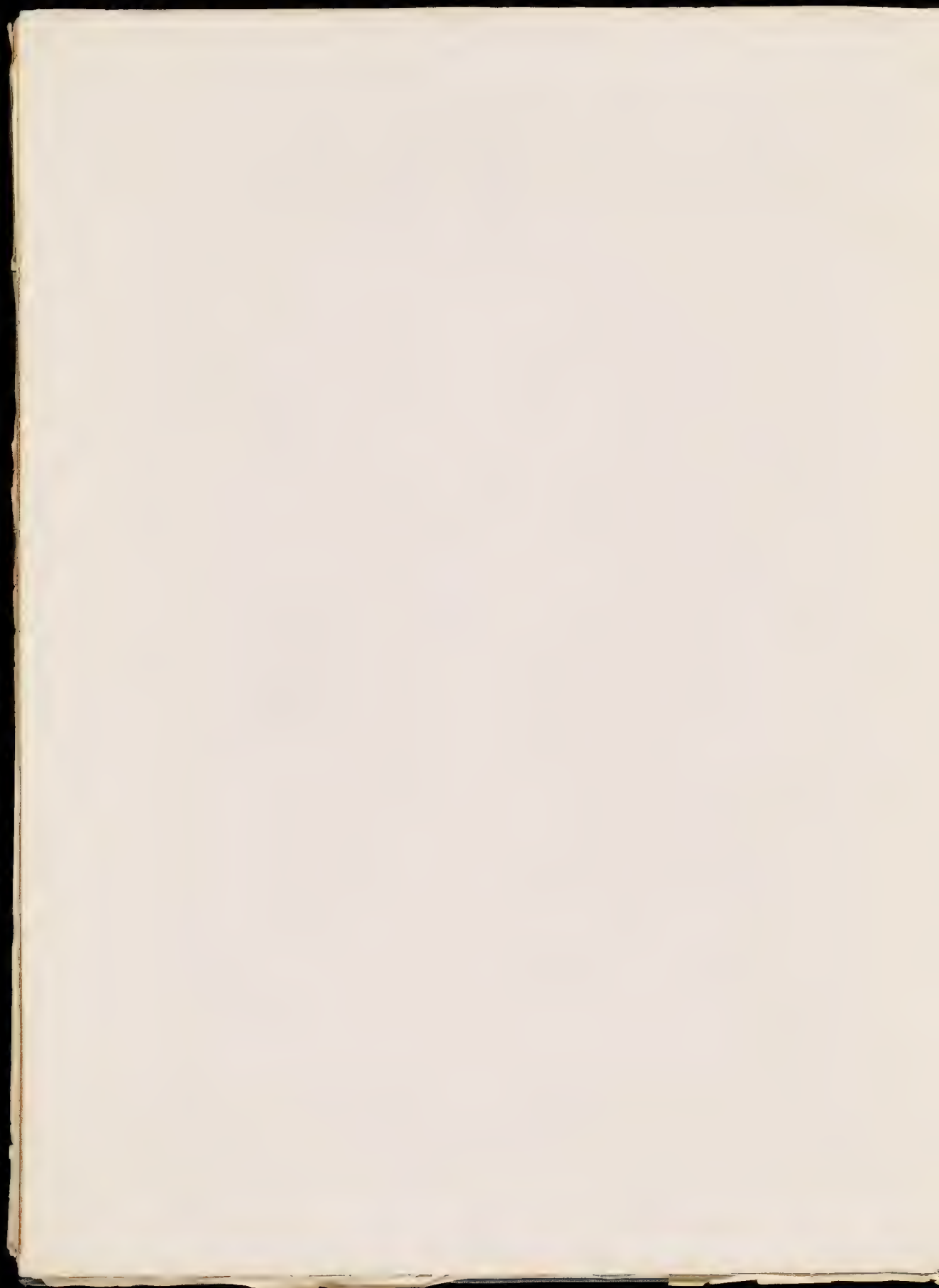
LAJOUE AND FAMILY.

FROM THE ORIGINAL PAINTING IN THE GALLERY AT VERSAILLES, BY JACQUES LAJOUE.

SEE LAJOUE'S BIOGRAPHY
IN THE HISTORY







YOUTH.

JEAN-ERNEST AUBERT, *Pinx.*

GOUPIL & Co., *Gravure.*



HE maiden, from her basket of flowers, has adorned her dress with a choice spray, which the young man (sly rogue) wishes to inspect very closely, which inspection the maiden gently deprecates, conscious, no doubt, that on the edge of the flower decoration

"Underneath the muslin lid,
Just showed the treasures that it hid."

Modest and beautiful as all this artist's pictures are, we think this his *chef d'œuvre*.

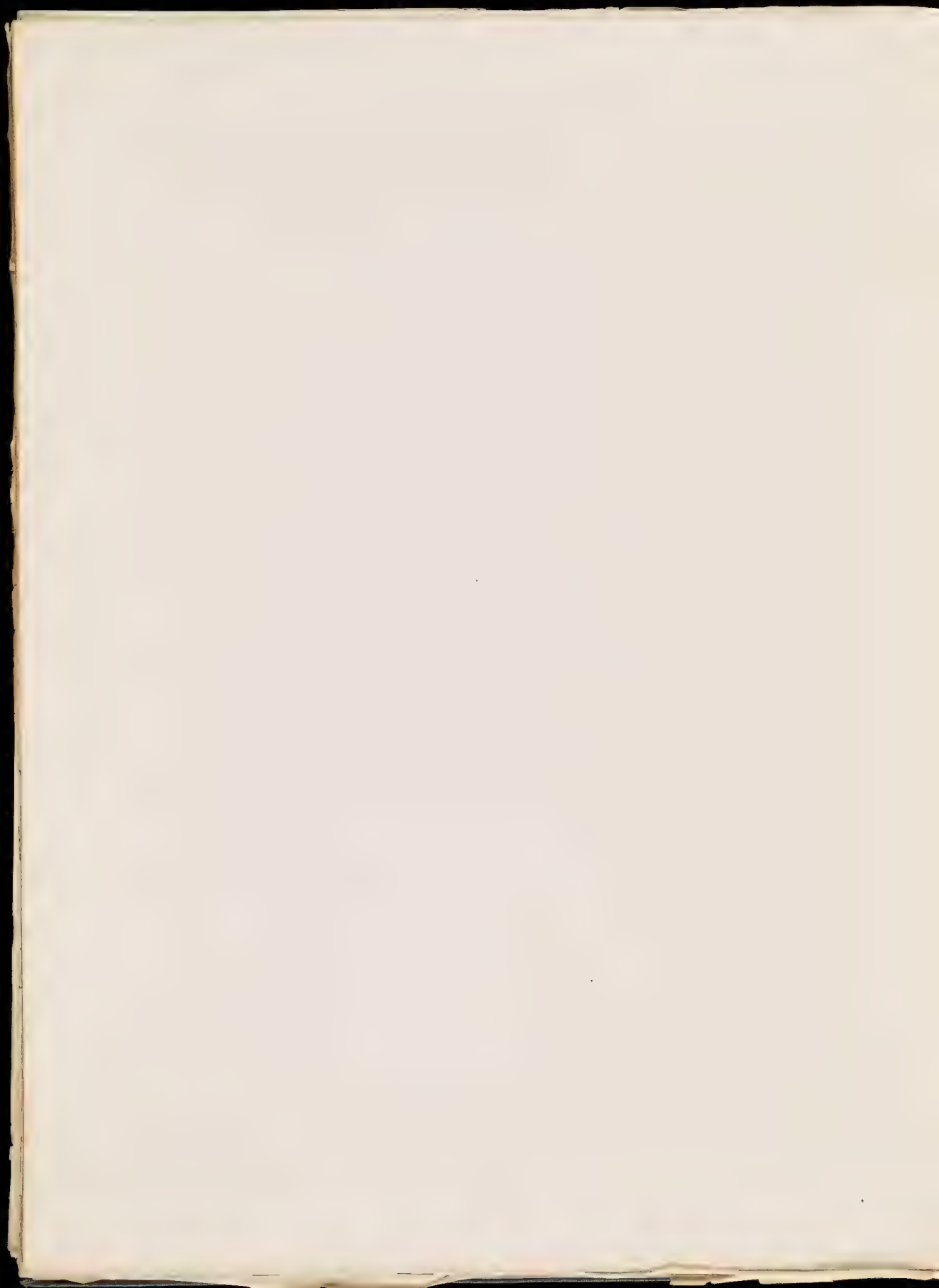
"Oh, for one day of youthful joy.
Give back my twentieth spring.
I'd rather dance, a bare-legged boy,
Than reign a grey-haired king."

So sung Oliver Wendell Holmes, and, doubtless, so also thought Aubert, when in his fiftieth year he drew on his remembrance such a draft as the picture before us

Aubert was born in Paris, in 1824, and after winning the Prize of Rome, as an engraver, in 1844, he entered the studio of Paul Delaroche, adding another to his illustrious list of pupils.







CHARITY.

L. EDWARD DUBUFE, *Pinx.*

GOUPIL & Co., *Gravure.*

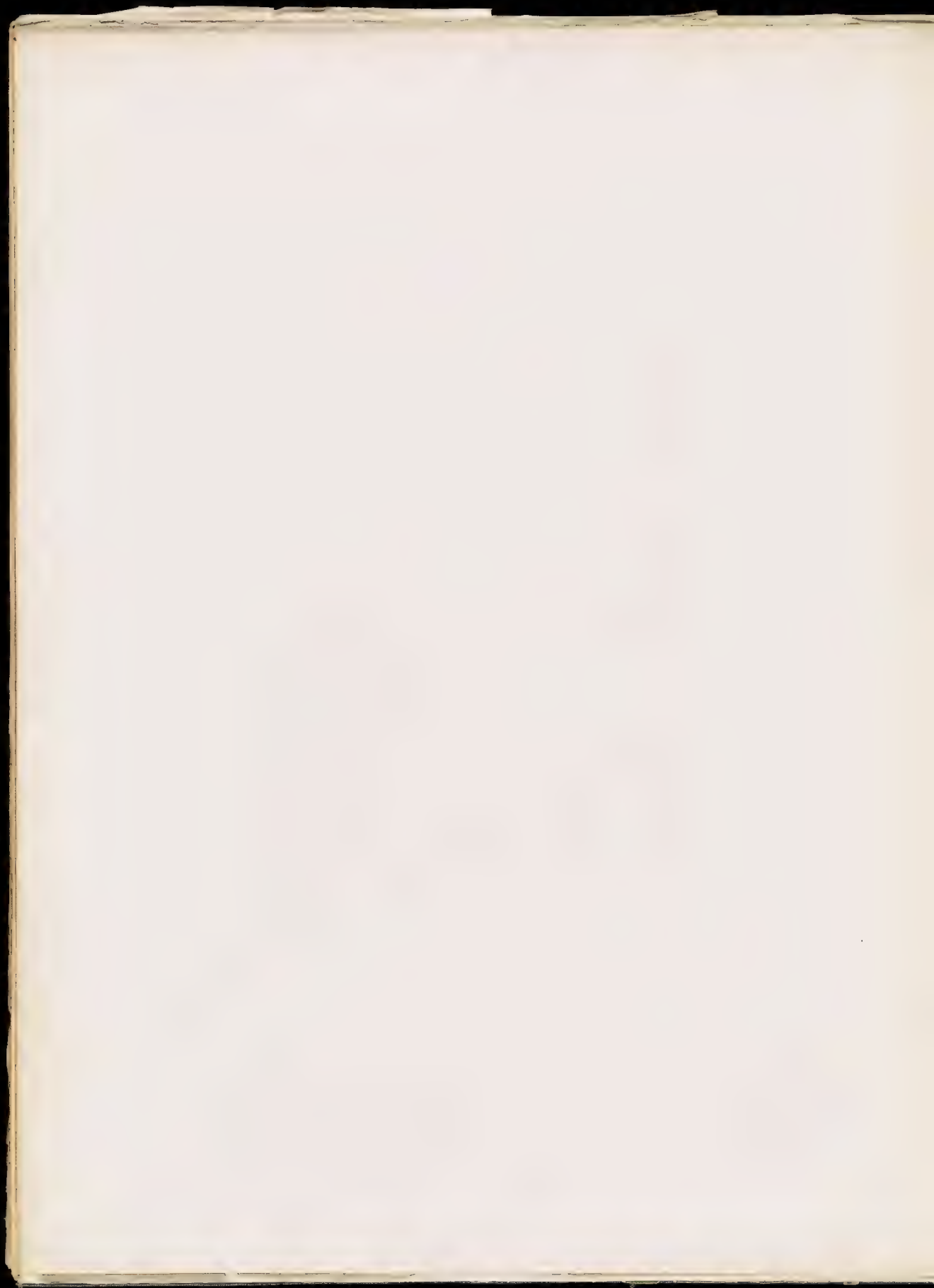


EDWARD DUBUFE, born in Paris in 1818, officer of the Legion of Honour, studied under Paul Delaroche; in his earlier career he devoted himself to religious subjects, but of late gives his whole attention to portrait painting.

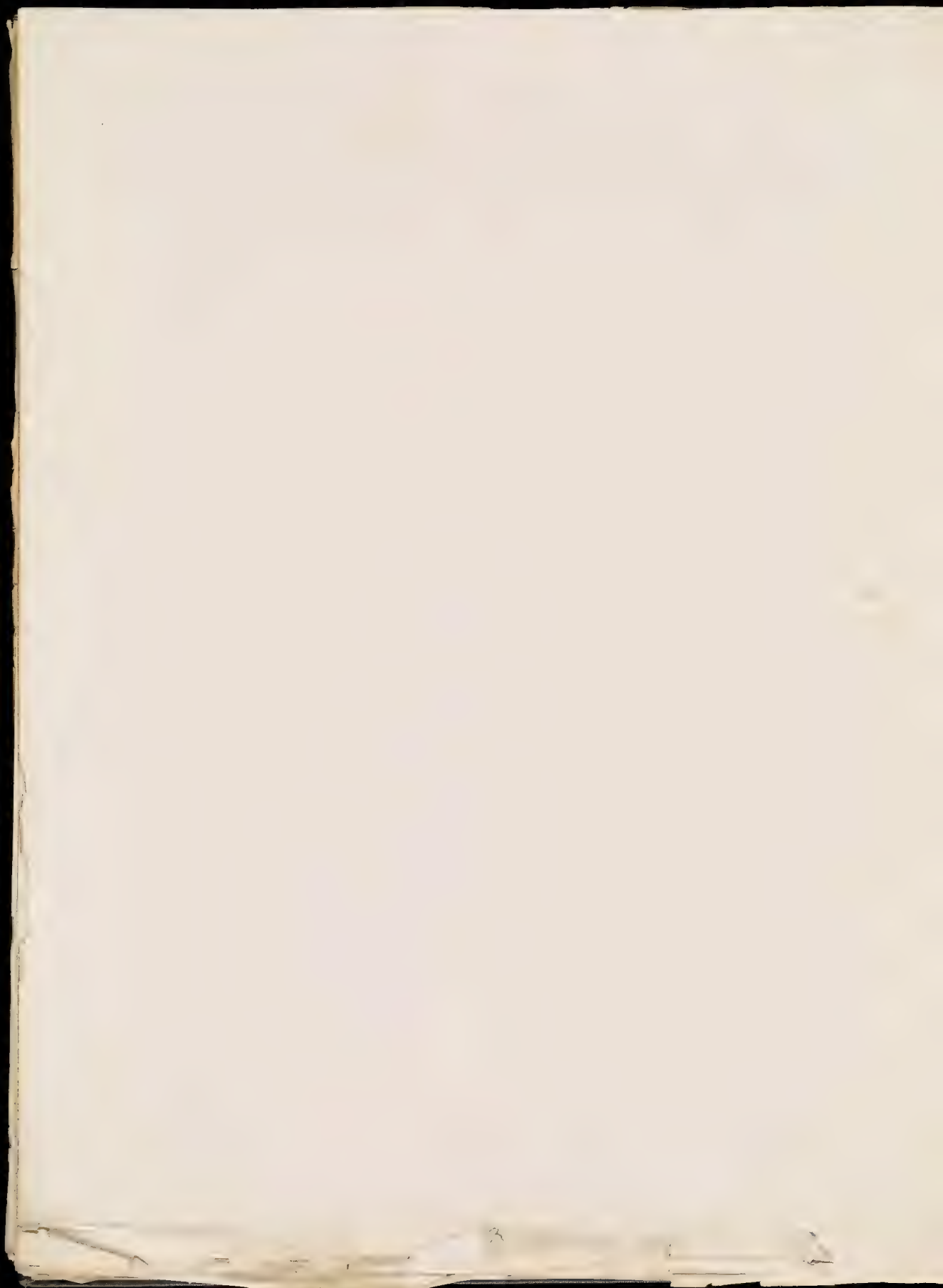
The noble example of this artist which we have chosen as a representation of his style, is a theme grateful to all generous minds.

The Lady Bountiful moves in her unostentatious mission like a veritable angel, and the beautiful face of the missionary, the practical evidence of her kindness, and the grateful attitude and expression of the recipients, all mark a result that can only be accomplished where the artist's whole heart goes with his work.

We are reminded of the words of Holy Writ, "And now there remain, Faith, Hope, Charity, these three; but the greatest of these is Charity."







THE TWO AUGURS.

J. L. GÉROME. *Peint.*

GOUPIL & Co., *Graveurs.*



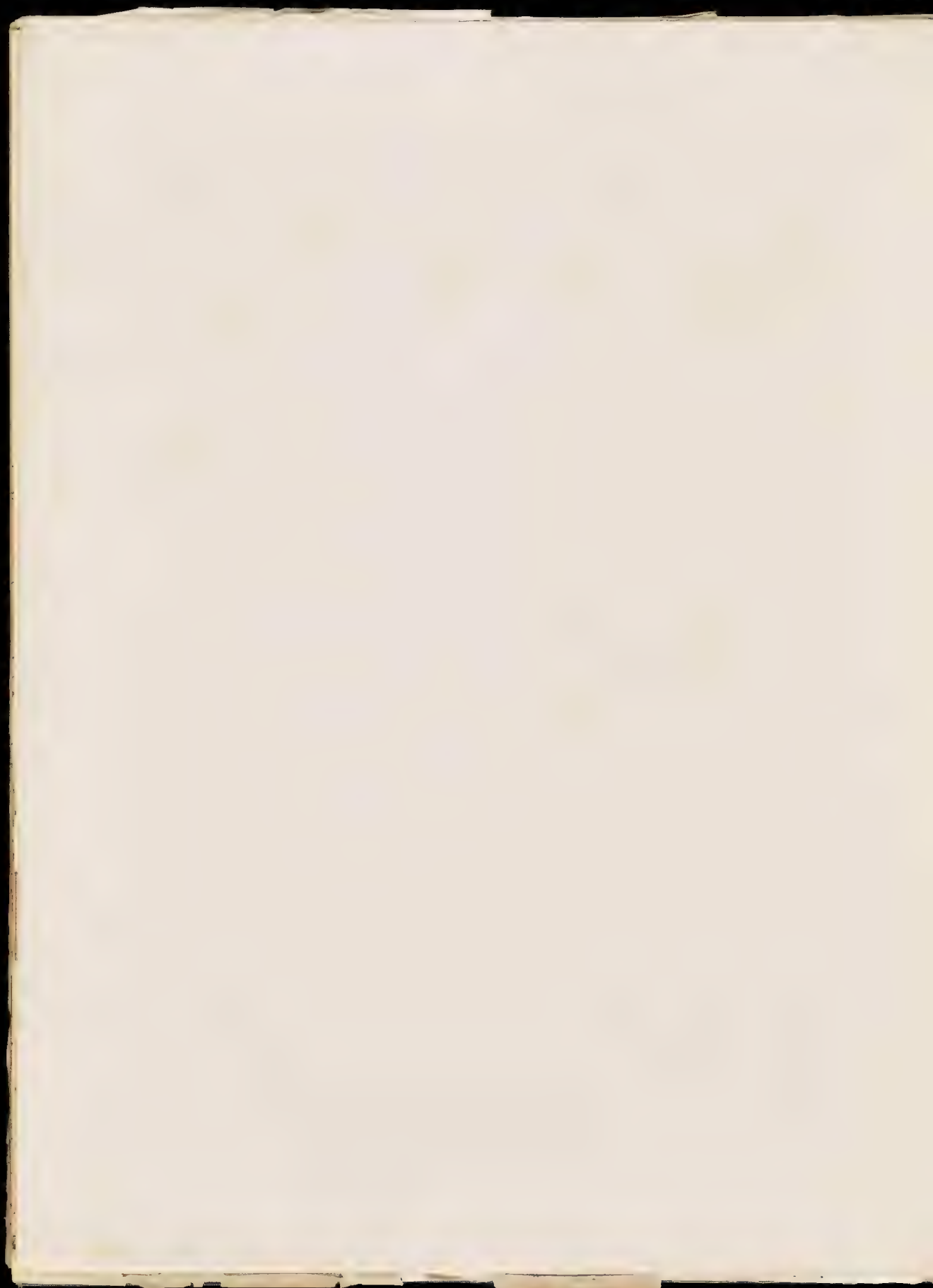
HERE is an ancient saying which has come down to modern times, "Two augurs can never encounter each other without laughing."

Gérome has reproduced the Roman sanctum, the sacred chickens fed with consecrated oats, a bag of which one of the worthies has dropped, in his "appreciative roar" at the funny comment his brother is making concerning the divining wand, or *lituus*, which he gingerly holds between his finger and thumb.

The plain meaning of the two ancient priests is simply this, "What jolly humbugs we are—and how softly the people accept our humbug." This satire of Gérome's is a many-edged weapon—though pointed directly at the exploded ancient Roman mythology, it has a far wider application. The Delphic Oracle of the Greeks, the mysteries of Isis and Osiris of the Egyptians, and the faiths of other mighty nations have been shown to be no sounder than that represented by Augurs of the Romans; and in our own days we each who differ from the other, believe that the tongue of the priest of the sect in which we don't believe, may be found in his cheek as he meets his brother—our own belief being the only truthful and genuine faith in which no "tongues in the cheek" are to be found.








THE PROMENADE IN THE STREET OF THE TOMBS.

G. R. BOULANGER, *Peint.*

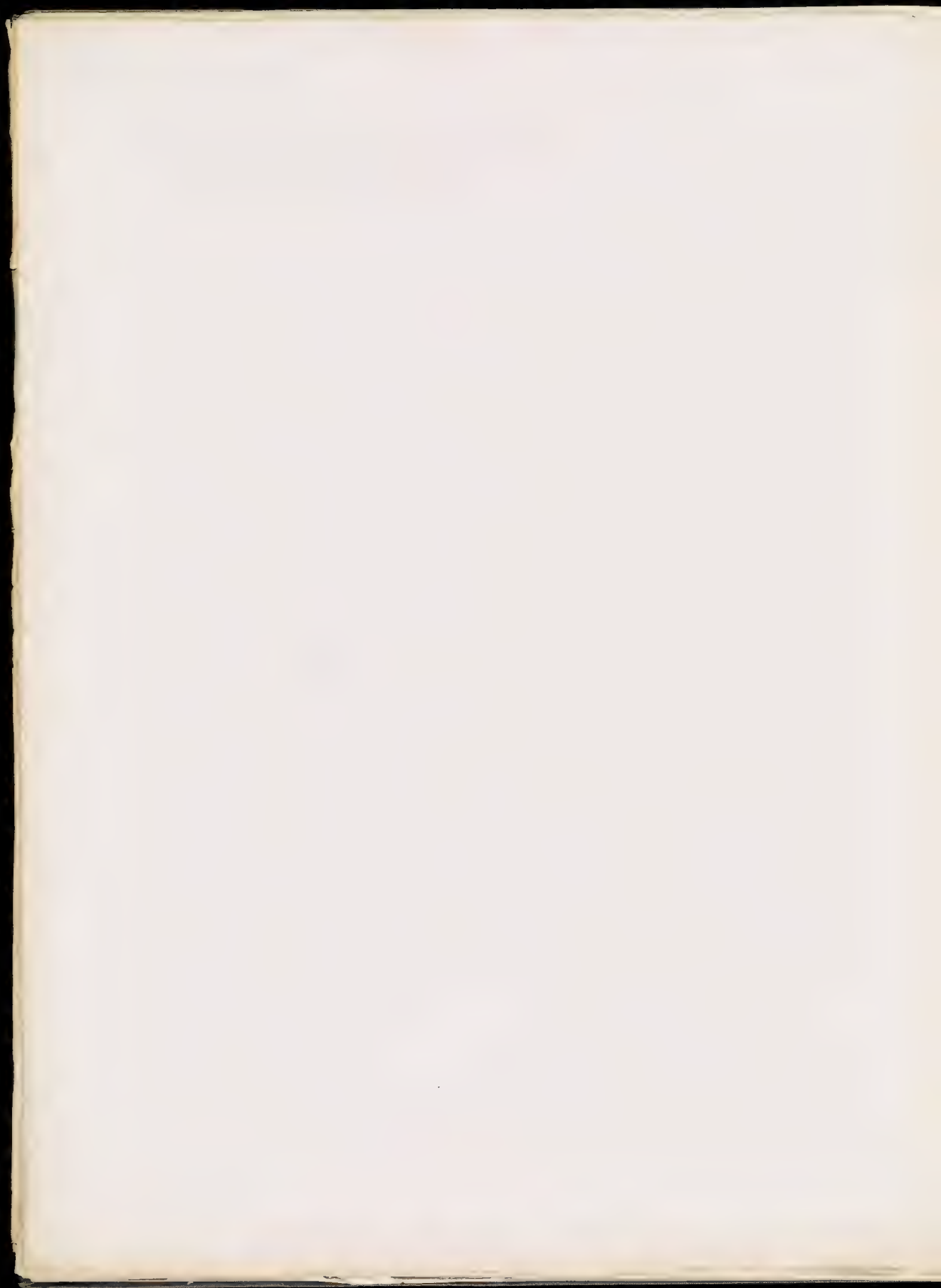
GOTTLIP & Co., *Gravure.*

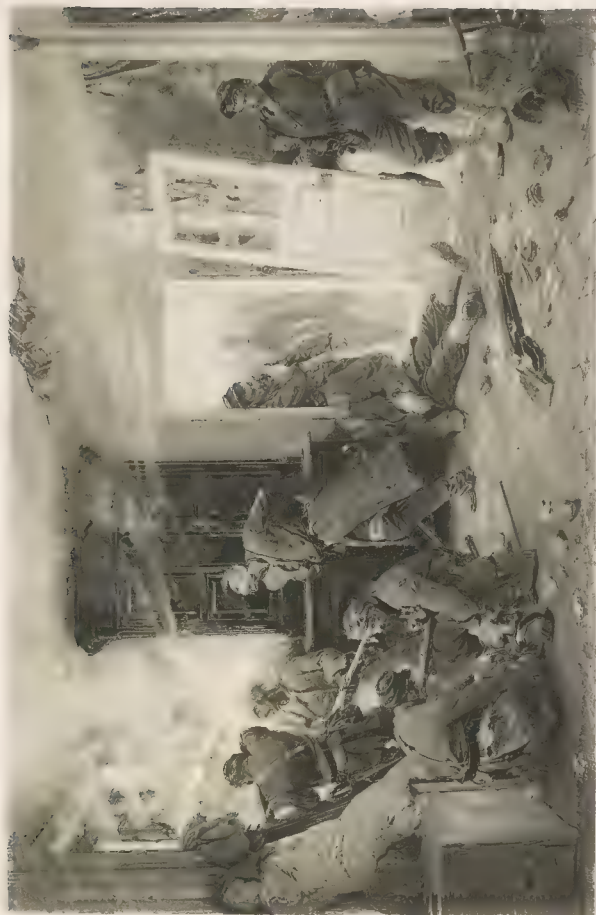
OMPEII, by excavations on its site, reveals to us of the present day a representation of the manners and customs of that Roman city of two thousand years ago, as vividly as a fly cased in amber, preserves its form for all time.

Gustave Rodolphe Boulanger, born in Paris, 1824. Pupil of Paul Delaroche, and Chevalier of the Legion of Honour; has made ancient Rome his particular study.

The Street of the Tombs was manifestly a fashionable Pompeian promenade, and one would say, especially, a fitting promenade for a widow. It appears, however, that Boulanger believed that envy and all uncharitableness existed 2,000 years ago, as naturally as now, for the jeer and the titter of the ladies who are passing on the upper sidewalk, is offensive and rude as the ogle of the Pompeian gallant, who has slackened his pace, evidently to have something to say to her.

Widows are a difficult and delicate theme to discuss, and the healthy, vigorous woman (like the widow in our picture), left alone, with her experience gained, is generally a more attractive mark for the marrying man, than the "maiden coy," even with advantages of beauty and position in her favour. Why? We cannot say.







THE LAST CARTRIDGE.

DE NEUVILLE, *Paint.*

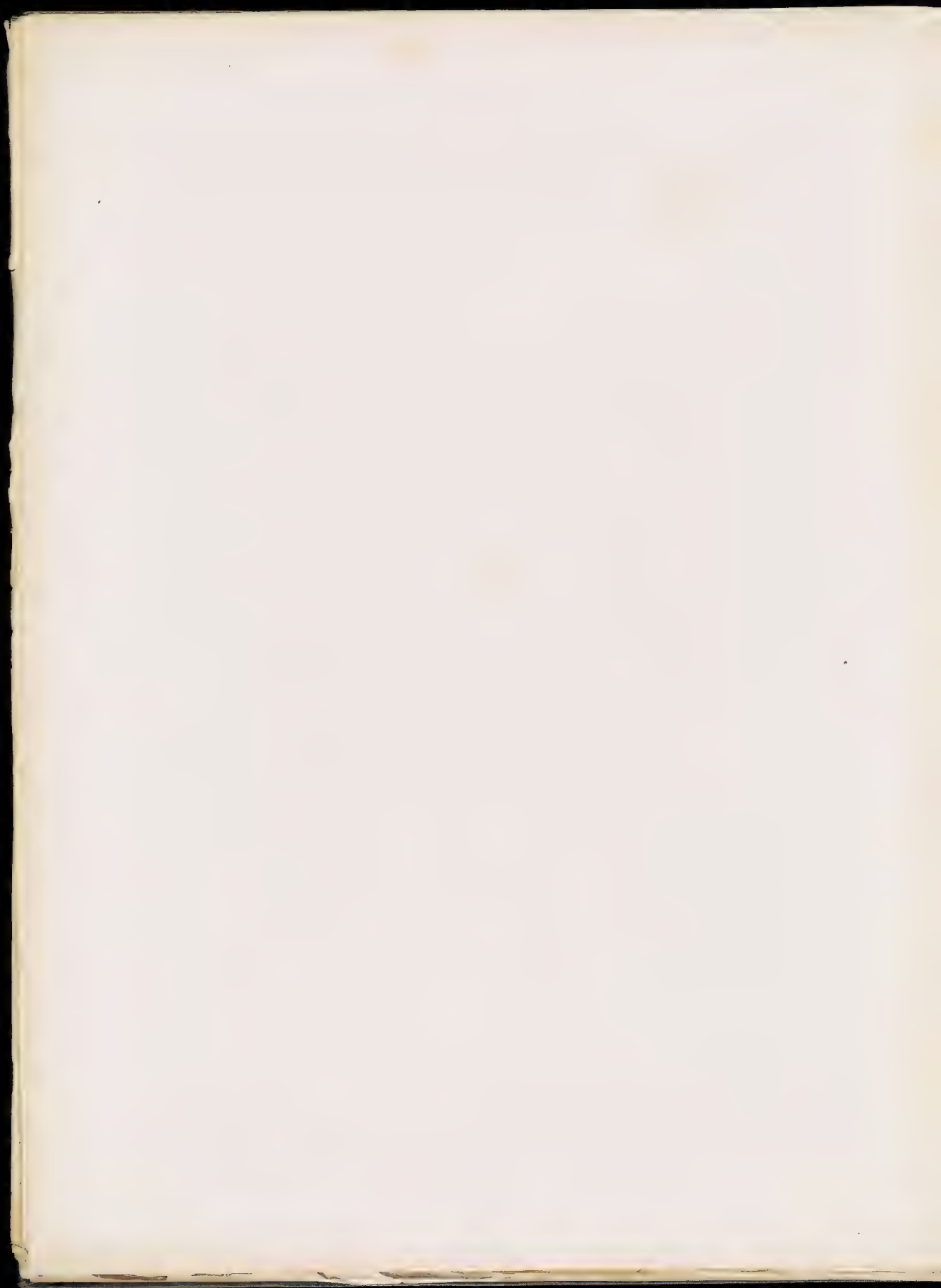
GOUPIL & Co. *Gravure.*



NEVER has a war been so faithfully illustrated as that of 1870-71. This graphically depicted incident of a scene in the late Franco-Prussian war, has all the reality of the grim terrors of that sanguinary contest. De Neuville, himself a soldier, "smelt powder," and was a participator in several battles. With an artist's eye, and with a cunning perfected only in the present century, he has placed before us in the *Last Cartouche*, the very probable position of brave men reduced to the extremity indicated in the title of the picture.

We need not enter on details. The story is sufficiently plain to the intelligent beholder, and no one can help a pitying sigh that such bravery should be vanquished. If we contrast this picture with the host of Battle Pictures crowding the Galleries of Versailles, or old Battle Pictures anywhere else—we will be satisfied that it is not alone in steam, and electricity, and general locomotion and communication that men have improved.

Horace Vernet led the van of this now glorious school of military art, and it at present boasts of such illustrious names as Meissonier, Detaille, Pille, Dupray, and De Neuville. De Neuville's biography will be found in its appropriate place in the history.







THE JETTY TROUVILLE

MAURICE POIRSON, *Peintre.*

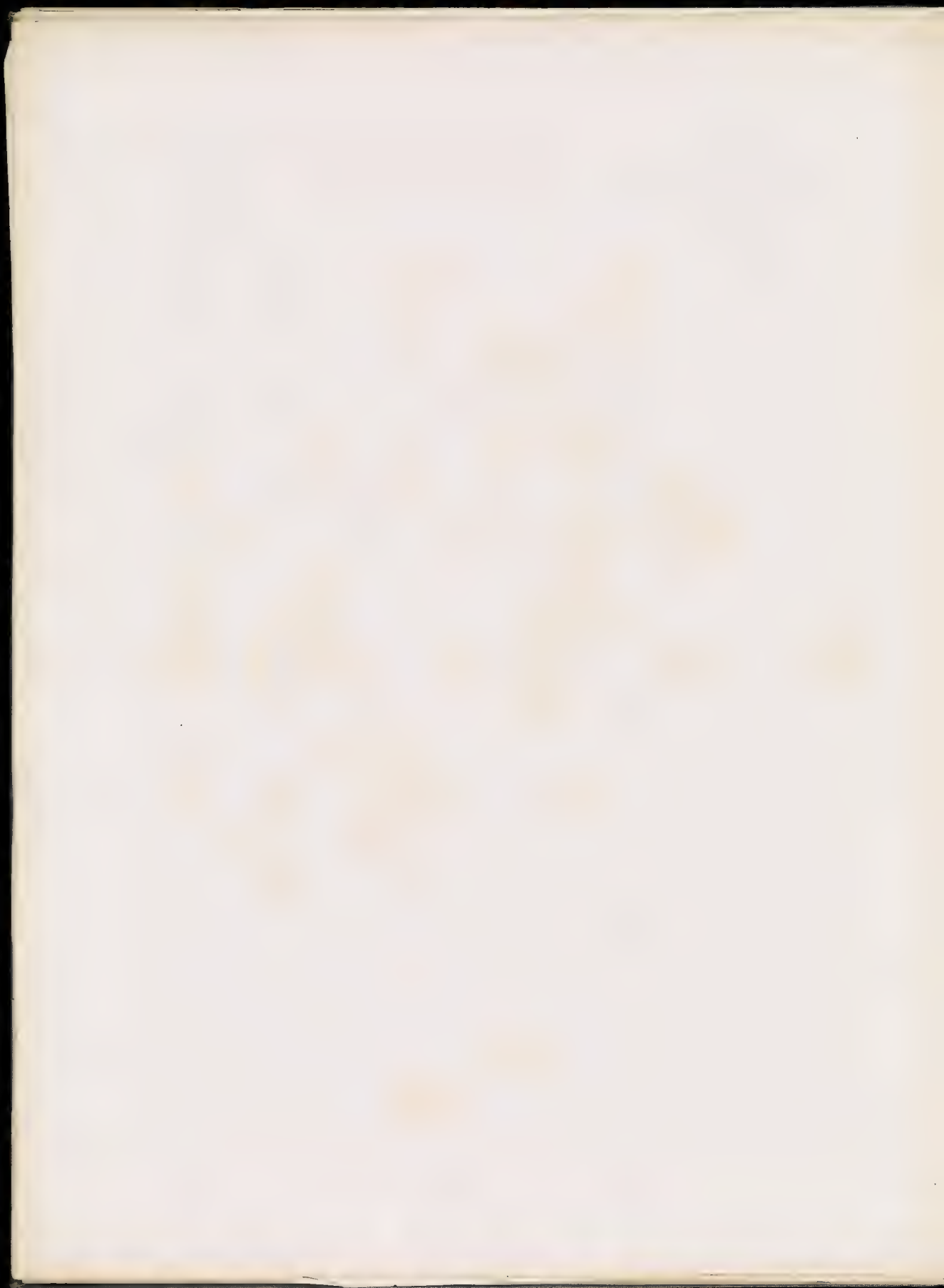
GOUPIL & Co., *Graveurs.*



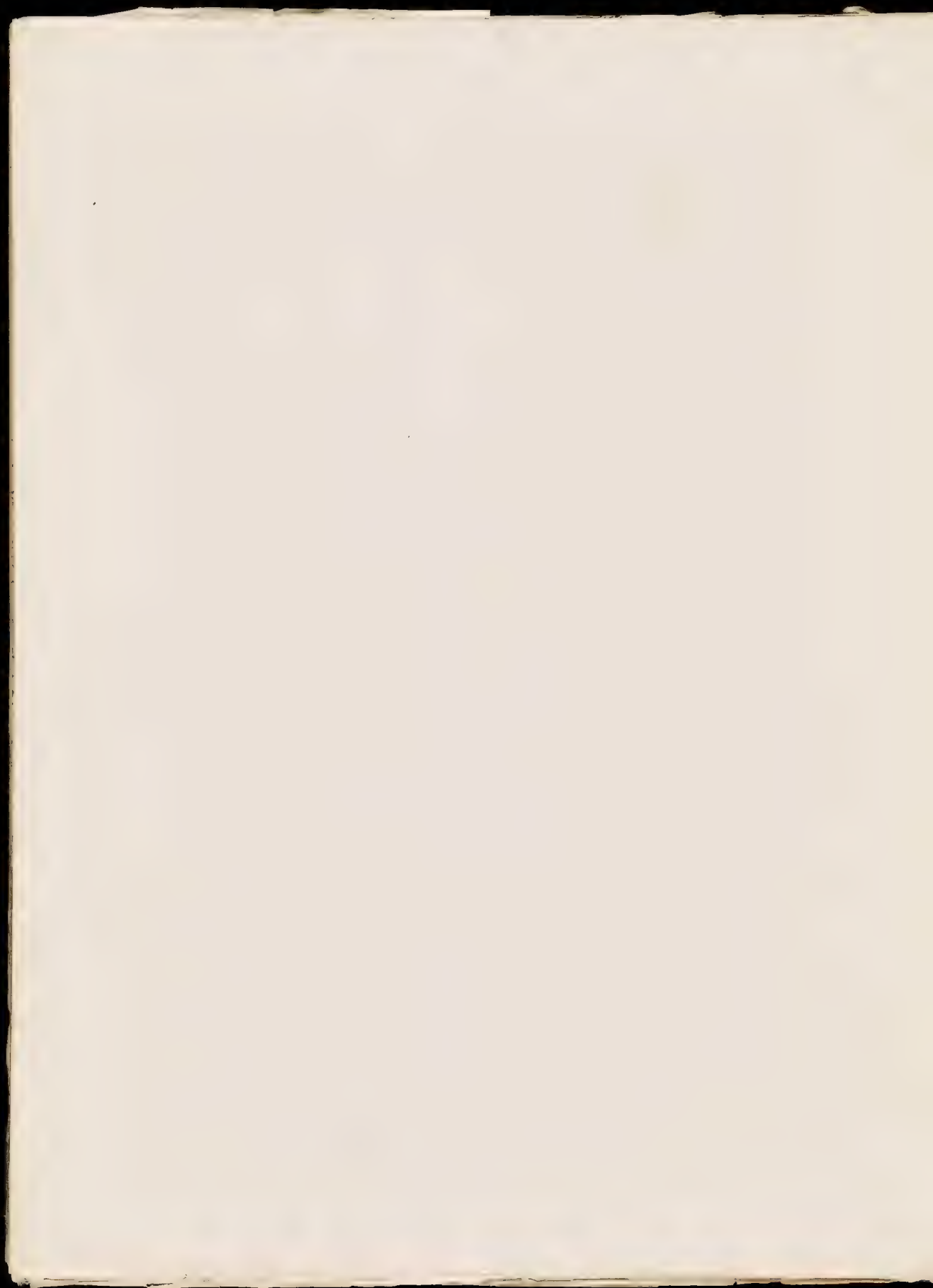
HIS breezy idyll of a sea-side watering place, represents the Jetty of the fashionable watering place of Trouville, on the French coast of the English channel, possessing a winter population of about five thousand. It is during the summer season increased to three times that number, from France, England, Germany, America, or wherever people come from with money and leisure, in search of amusement or health.

M. Poirson has chosen the time of the arrival of one of the passenger steamboats for his picture. Those steamboats plying on the coast of Europe, and on the large rivers, such as the Thames, the Rhine, the Danube, the Seine, &c., are low-decked, and generally uncomfortable, and strange in appearance to Americans. On asking a travelled Englishman, "Why don't you adopt the construction of our 'Sound' steamers?" he replied, with a quizzical twinkle in his eye, "Ah! but that would be imitating the Americans, you know." The loungers are on the pier, and anything, however trivial, to break the monotony of the "kill-the-time" community, is hailed with delight and interest.

M. Poirson is quite a young artist, though already distinguished. He is a pupil from the school of the great Cabanel.







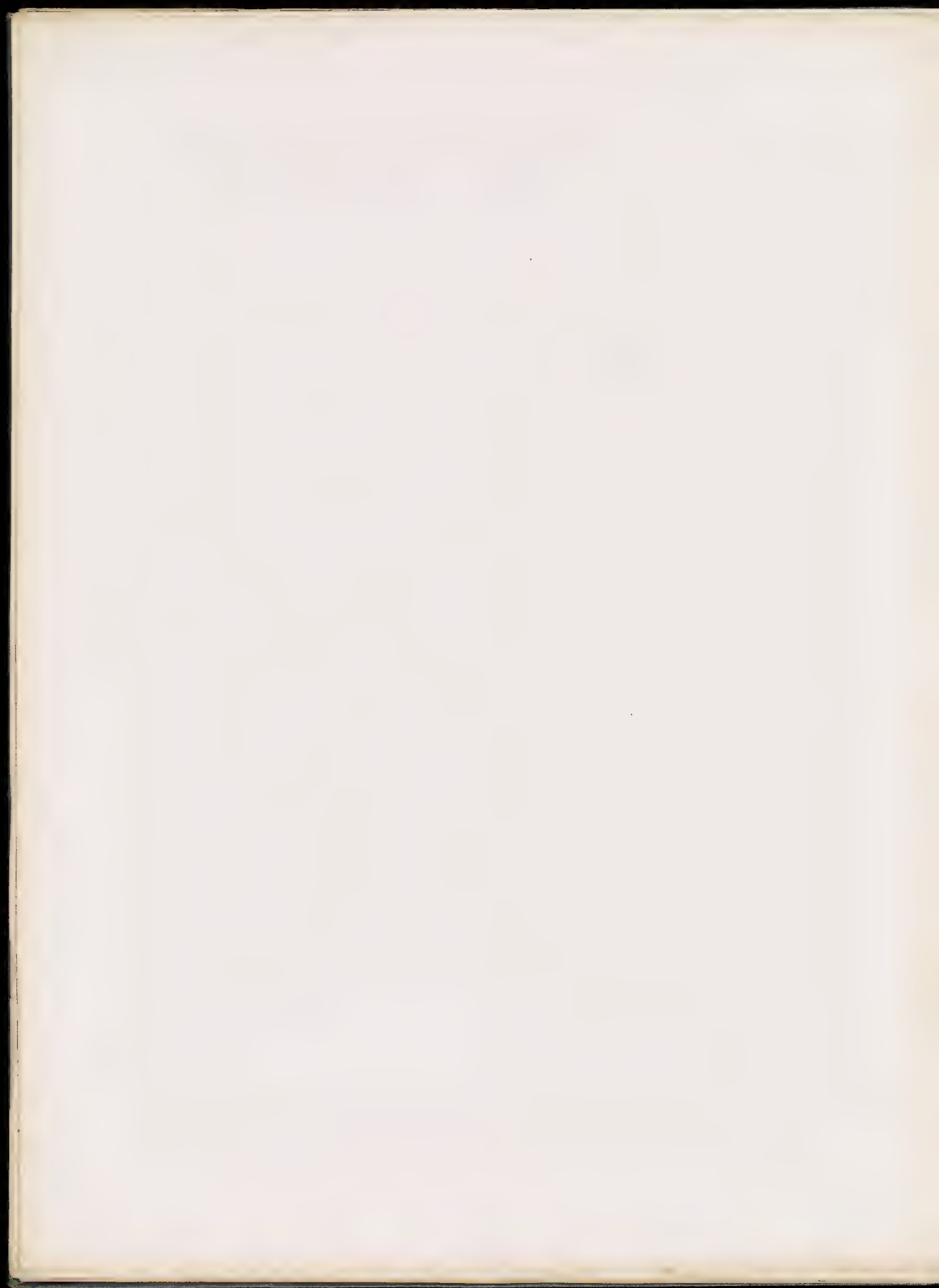
A GOOD POINT OF VIEW.

V. CHEVILLIARD, *Peint.*

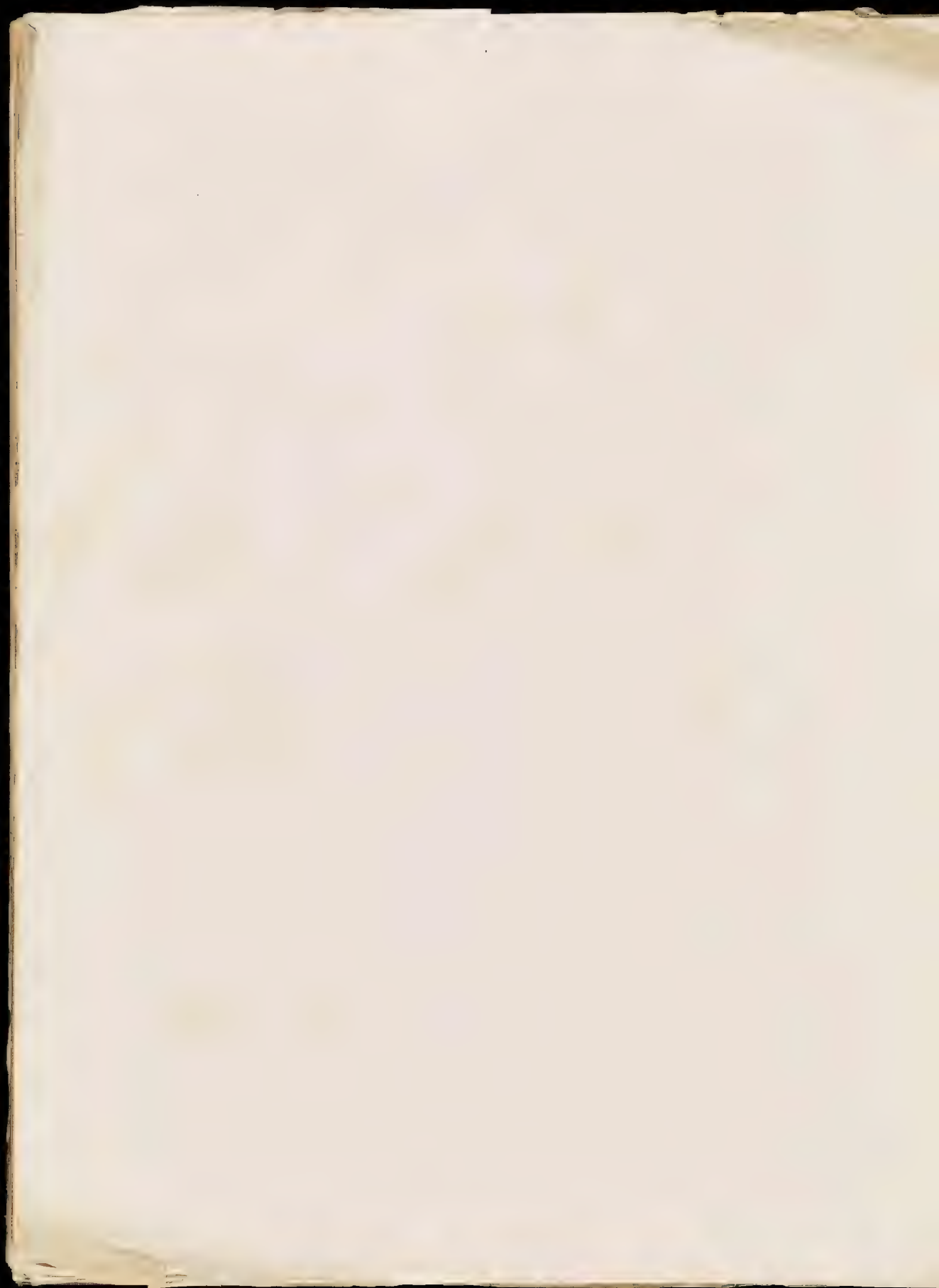
GOUPIL & Co., *Graveurs.*



HIS artist was lately a neglected genius, wandering rather aimlessly among the troops of artists who populate the woods of Fontainebleau and drink cheap claret at its humble taverns. Whatever he painted was admired, but would not sell. One day an artist friend happened to come along with a bundle of priest's robes, which he had borrowed for a religious subject he was painting. Chevilliard persuaded him to put on the costume, and made a painting of the young, laughing, impudent face and figure of the Paris artist in its inappropriate clerical garb. The picture sold, more like it were ordered, and soon the dealers could not get enough of the "priests of Chevilliard." He paints priests, not of the heaven aspiring order, but priests as they really appear in their every day life "off duty," and with a kindly satire, never approaching offensiveness. In the present example one of the gay priests turns the tables on Art, which has so often satirized him. He has found a ruined piece of masonry over which to peep, an abandoned artist's stool and easel, and a litter of wrappings that seems to indicate a scene of the artist and his wife taking a bath. Needless to say that he peeps, and thoroughly enjoys the scene.







THE TRIBUTE TO THE MINOTAUR.

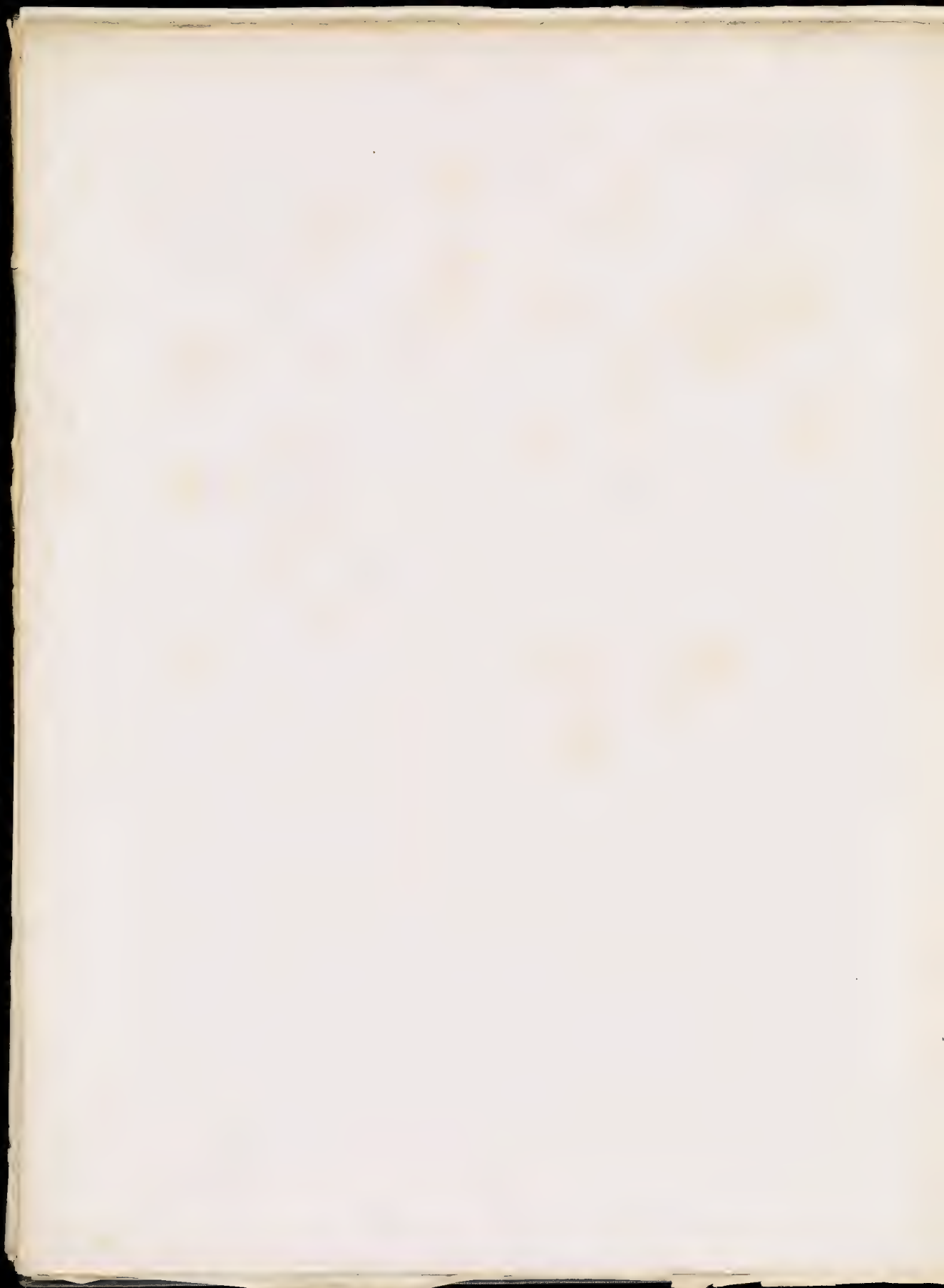
AUGUSTE GENDRON. *Peint.*

GOUPIL & Co., *Graveurs.*

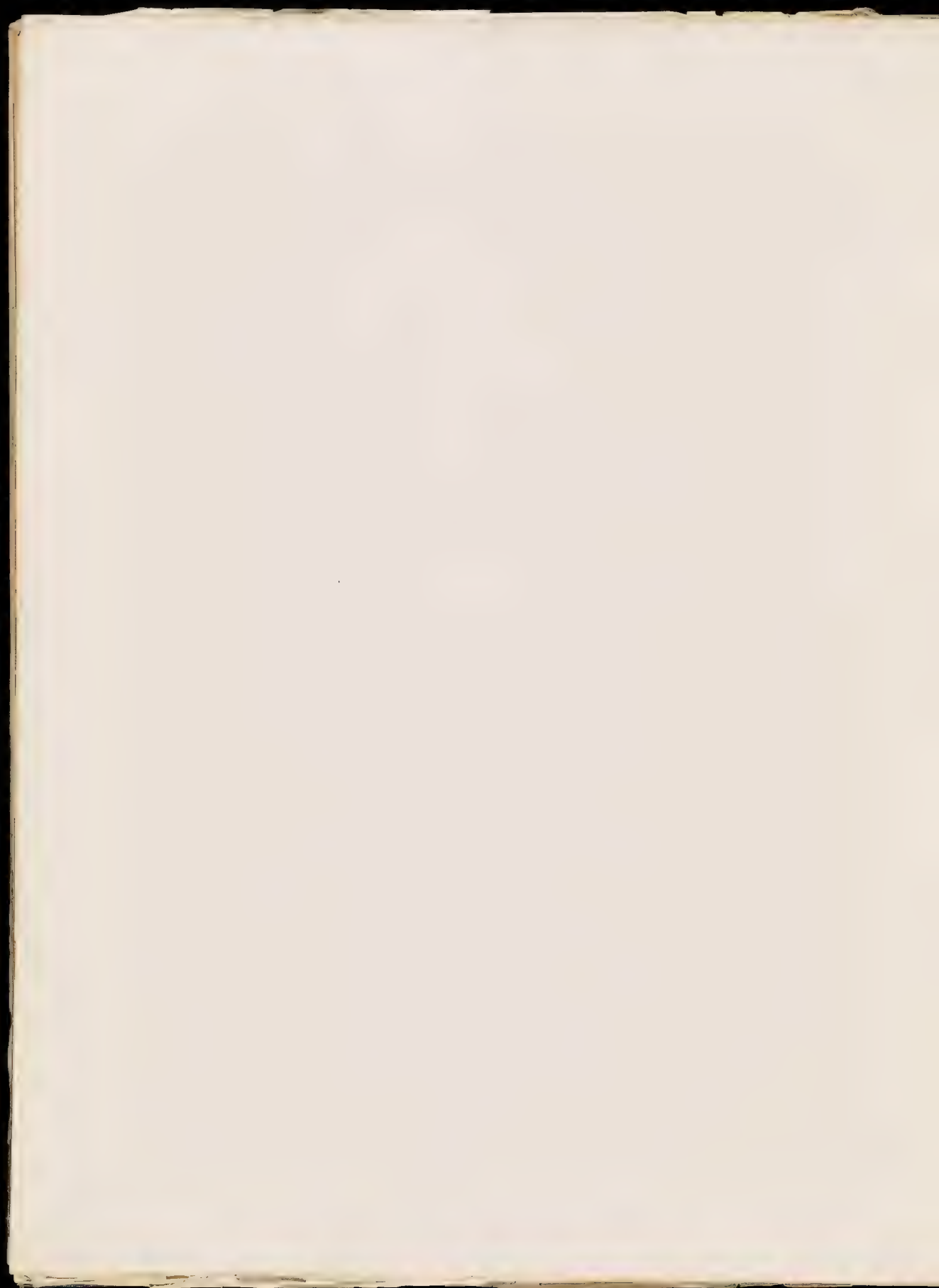


LUTARCH¹ has furnished the artist with the subject for this painting. Gendron was one of Paul Delaroche's favourite pupils who, nearly thirty years ago, in 1855, achieved the distinction of Chevalier of the Legion of Honor. "The Tribute to the Minotaur" is one of his latest pictures, and the reader need not be told how well it tells the sad story of mythology attributed to the polished but superstitious Greeks of the legendary age. The Minotaur was believed to be a monster with a human body and a bull's head, the offspring of the intercourse of Pasiphaë with the bull, sent from the sea to Minos, who shut him up in a Cretan labyrinth, and fed him with the bodies of the youths and maidens whom the Athenians, at fixed times, were obliged to send to Minos as tribute. The monster was slain by Theseus.

The picture shows the arrival of the boat from Athens, at the entrance to the labyrinth with the periodical tribute, and the boatman winds his horn down the foul cave to announce his presence with his hopeless victims







THE ARREST IN PICARDIE.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG)

HUGO SALMSON, *Pinx.*

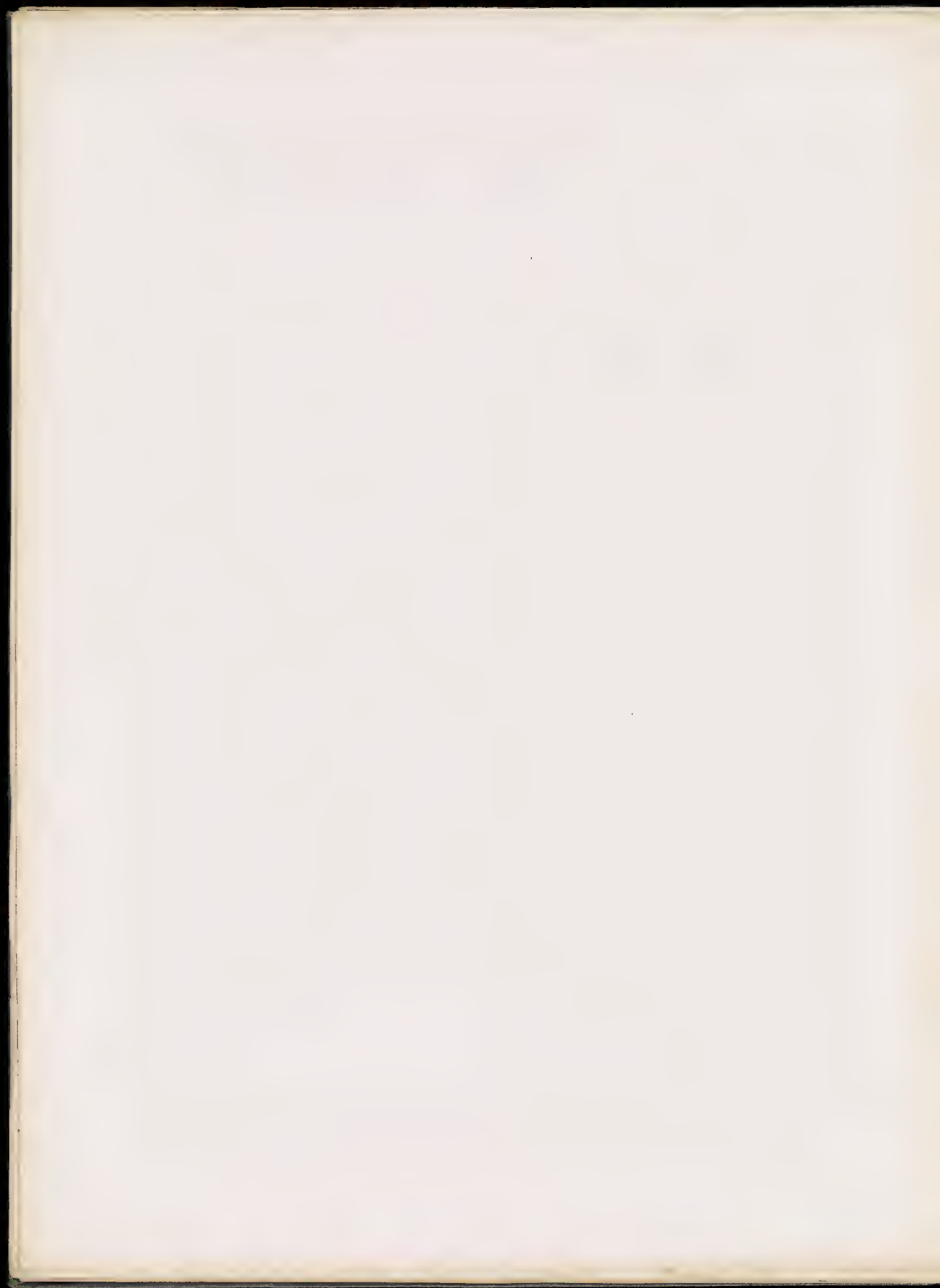
GOUPIL & Co., *Graueurs*



EARLY the latest addition to the Gallery of the Luxembourg and one of the most popular paintings in that national collection, is, *The Arrest in Picardie*. The story is drawn in the main street of a rustic village in Picardie. A young woman by common rumour has been suspected of the atrocious crime of infanticide, and the dreadful time has arrived when the old woman, most prominent in charge of the morals of the community, has decided to denounce her to the authorities.

The Gendarme has been sent for, and in a matter of fact way, takes the unfortunate young creature into custody, whilst the Notary writes down evidence that he considers necessary in the case. The skilful grouping and the powerful dramatic interest thrown into this incident in humble life, bespeak the superior master. The children, wonder-struck, the brother dumb with awe, by the door of his mother's thatched cottage, the grief-stricken mother, the peasants gossiping in groups, and even the indifferent hen, all make a contrast to the old woman, who, in her terrible way makes her dreadful accusation against the overwhelmed girl. We can only hope that her suspicions will prove erroneous.

Salmson is by birth a Swede, but now a French citizen. He studied at the Academy of Arts, Stockholm, and afterwards under M. Compté of Paris.



THE CHICKEN WOMAN.

ANTOINE VOLLON, *Peint.*

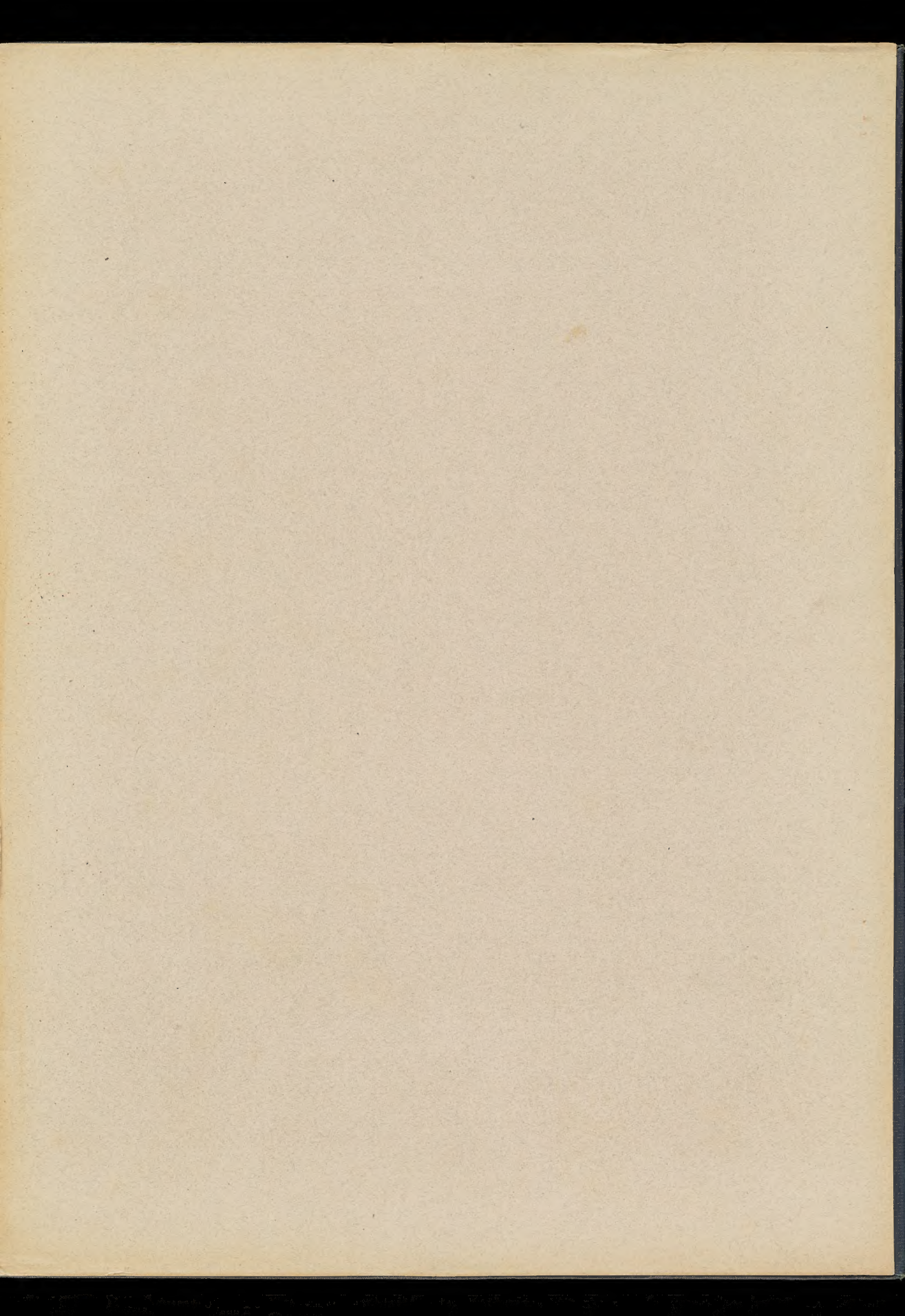
GOUPIL & Co., *Gravure.*



VOLLON'S *Chicken Woman of Dieppe*, was his Salon picture of 1876. Born at Lyons in 1838, he studied at the Academy of Lyons. He went to Paris and made his debut at the Salon of 1864, achieving immediate distinction. Edwin About, the great art critic, in writing of the Salon of 1864, says of Vollon: "Among the new names which the public has learned this year, I recommend to you especially, that of Vollon. His subjects are treated with decision, firmness and masterly freedom. The tones are just and true. This young man is truly strong." Since then he has been decorated more than once, and now is one of France's best artists.

The Chicken Woman is simply an embodiment of vigor and freedom. With her hen "creel" on her shoulders, she steps forth a perfect Amazon. We are tempted to quote the criticism of an American gentleman, which we accidentally overheard at the Paris Exhibition of 1878. He turned to his wife, on coming in front of Vollon's picture, and said, "Ain't she a buster?" Well, the remark is perhaps vulgar, but it is forcible, and a page of criticism could not better express the merits of the painting.





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